

THE ART-JOURNAL.



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ON THE
EMBELLISHMENT OF PUBLIC
BUILDINGS

WITH PAINTING AND SCULPTURE.

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THE HALLS OF THE CITY OF LONDON.*



If it were the object of the present series of papers to inquire into the history of the Companies, the valuable records which most of them have preserved would furnish particulars of incidents such as, in the hands of the painter and the sculptor, would exert a new power, and one, as we have endeavoured to show, passing far beyond the shadow of St. Paul's. A certain practical yet imaginative writer, treating of the science of acoustics, once inferred that pulsations of sound continue through all futurity, and if we recollect aright, fell into pleasing rhapsody about such possibilities as that the voice of Cicero and Demosthenes might still linger in our ears, and that our accents would be heard by nations now unknown. We are not competent to test the foundation for such a theory in science; but, as we have ventured to proclaim for the arts a direct action upon education and morals, beyond the atmosphere of any "local habitation," we are equally confident that such influences are as permanent as the duration—according to the most speculative hypothesis—of the sounds of "Bow-bell."

The "property," then, of the Companies, which, as we have urged, "entails duties," as it has rights, does not consist merely of pecuniary resources and available buildings. It comprises valuable archives and similar materials. Notwithstanding the excellence which we believe there is in English Art, the pictorial presentment of political history—a phase peculiar to modern times—has still to be fairly undertaken. The annals of the City, bound up as they obviously are with those of the monarchy and the people, have even yet not been adequately transcribed. Episodes of domestic life which the history of the separate Companies would afford to the genre painter, have been but sparingly related.

We here make no pretence of alluding to the most important of these particulars, nor of naming some of the most worthy members of the several Companies. We can but instance such matters as happen to have come before us. We leave the reader to infer—as he might, indeed, without our help—the store which is at hand; and we have now to request his aid in examining two buildings, which are probably more pertinent to the subject we are treating, than any in the City of London.

FISHMONGERS' HALL.

Members of the Fishmongers' Company have been connected with great events in English history, of which we find little or no record in works of Art in the Hall. Sir Wm. Walworth,

* Continued from p. 72.

the Lord Mayor, who slew Wat Tyler, has indeed, as we shall see, a statue, but we have to turn to the written records for the names of others. Amongst these we find Isaac Pennington, the turbulent Lord Mayor at the time of the civil war in the reign of Charles I.—Dogget, the comedian, left a sum of money for the expense, annually, of a "coat and badge," which is still rowed for, every 1st of August, from the Swan at London Bridge to the Swan at Battersea. Dogget was a leading Whig, and left the sum in remembrance of George the First's accession to the throne; though the connection of the race with the accession, we do not suppose has been generally so held in remembrance. The Fishmongers', as the great Whig Company of London, has included many eminent men of that party, and several members of the Royal family.

This Company, like most of the "Great Companies," has now little connection with the particular trade from which it takes its name; and almost the only recognition to be found in the building, is that in the "Three Dolphins naunt," the luces, and the merman and mermaid of the arms, and in some pictures of different kinds of fish, hung in one of the rooms. Formerly, however, this connection was maintained; and the Fishmongers were an important body.

Indeed, Stow says that they had as many as "six several halls,"—"in Thames-street twain, in New Fish-street twain, and in Old Fish-street twain." They were divided into "Stock-fishmongers," and "Salt-fishmongers." Thames-street was known as "Stock-fishmonger Row," and the fish-market was in what is now Old Fish-street Hill.

In Weale's "London in 1851," we find the income of the Company set down as about 20,000*l.*; 10,000*l.* are spent in charities, and 3000*l.* in entertainments.

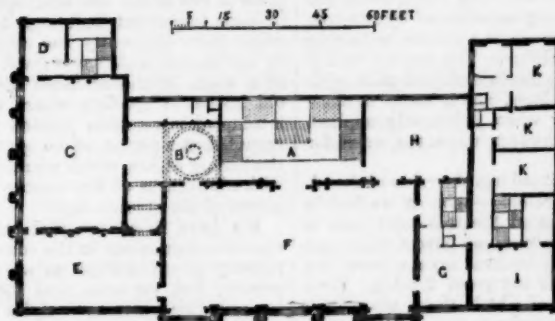
The Hall stands at the north-west corner of London Bridge, and was built in 1831, in place of the building erected there after the Great Fire. Respecting the merits of each of these works as designed, there has been much difference of opinion. With the old building we shall concern ourselves no farther than to remark, that the name of the architect is differently stated in the best accounts. In one part of Weale's "London" we find the design given to

Jarman the City Surveyor, and in another part to Sir Christopher Wren.

The architect of the present edifice is Mr. Henry Roberts, better known of late by arduous and wholly disinterested labours for the improvement of the dwellings of the industrious classes,—labours which, considering their objects and probable results, to our mind as much deserve a national memorial as those of any benefactor to the country. The design should be judged with some allowance for the progress since made in public taste, to the state of which at a particular time, an individual architect is always powerfully subject. But the east front should rank high in the list of examples of the pseudo-Greek architecture of its day, and probably its success is greatly due to the fact that little is attempted, and that that little is done well. The ambitious porticos of certain other buildings—"coldly correct" though they be assumed to be—at once strike us as without the freshness of invention, and inconsistent with the edifices to which they are appended. The south front is not equally successful.

The building has, beyond what we have noticed, one great merit, which we believe, is pointed out by Mr. Leeds*—namely, that the balustrades to the footway, enclosing the areas, form part of the composition,—a point which indeed may have been attended to in some few recent buildings, but is still very far from being observed, as its importance, and the effect of iron-railing as generally managed, would demand. In such features, there is still much yet to be learnt from Italian buildings. In treating the subject generally, in other organs, the present writer likened the effect of a building properly designed in this particular, to that of a great tree which seems to clasp the earth with its roots.

Some consideration of this matter will show, how greatly such a building may be improved by statues upon the pedestals of a balustrade, in the position of that under notice. With but little modification in structural arrangements, the whole might be made to group effectively with the architecture of the bridge. The candelabra along the front of the Reform Club, and the Travellers', may show what may be done even with those adjuncts.



FISHMONGERS' HALL.—PLAN OF FIRST FLOOR.

Reference.

A. Principal Staircase.
B. Ante Room.
C. Court Dining Room.

D. Serving Room.
E. Court Drawing Room.
F. Banqueting Hall.

G. Serving Room (under Gallery).
H. Livery Drawing Room.

I. Clerk's Room.
K K K K. Chambers.

It will be seen from the plan of the first floor, which we give, that the building contains some large halls and apartments. On the ground floor, the entrance hall is somewhat deficient in effect, though of ample dimensions. The other rooms on this floor are devoted principally to business purposes, and need not be described more particularly.

The staircase is well planned. The stairs ascend in the centre, and then branch from the landing two ways. At the foot of the first flight—a good position—is a large mirror. On this lower level there are columns of grey granite polished. The staircase is lighted by a triple window enriched with *ante* of Sienna scagliola, and filled with stained and ornamented glass—not very good in design. There is a good ceiling. The walls are plain, and whatever merit—here, and in the other rooms—the design may have, is seriously interfered with by

the dirtiness which we so often have to notice in London interiors.

To remedy this, abatement of the "smoke nuisance," and some great improvement in the practice of house-painters' work, and in the mode of decorating interiors, we have before urged, are needed. Architects would have some inducement to extraordinary care in the design of interior decorations, could they feel that the surface would be as durable as mosaic. As matters stand at present, no man's design is safe for half a dozen years from being covered over, in one way or the other. A surface which will bear repeated cleanings is required; and this, oil colour does not afford—finished in any of the modes at present in use. The Society of Arts could offer no more important subject for one of

* In Britton and Pugin's "Public Buildings of London."

their premiums, than the invention of a vehicle or coating to attain these objects. The want in question is at the bottom of all the vexation about picture-cleaning, and some amateur cleaners could tell doleful tales of the use of resources—such as we ourselves may, indeed, have recommended in the case of buildings—namely, simple soap and water. Varnish by no means meets the object, and actually brings about some of the very evils that we here wish to avoid.

There are, however, some works of Art in the staircase we are now noticing. At the head of the first flight of stairs is a statue of Sir W. Walworth, said by Walpole to be the work of Edward Pierce, a sculptor and architect who died in 1698. The dagger is believed to be that with which Walworth struck down Wat Tyler. Some lines set forth that the king—Richard II.—directed that the dagger should be borne in the City arms, whilst other authorities say, that the "dagger" in the arms was really intended for the sword of St. Paul, and that it had been borne centuries before Richard II. In the upper part of the staircase are four large portraits. Those of William III. and Queen Mary, are by Murray, and those of George II. and his Queen, by Shackleton. Other works of Art might be disposed in spaces where they would aid in lessening the weak point in the interior—the deficiency of colour. The portraits mentioned are on the first floor landing or near to it, and are not seen on ascending the first flight of stairs.

On the first floor, we enter from the landing, an ante-room, which one writer has thought deserving of very high praise. There is a dome-light in the ceiling, which is elaborately embellished, and from the centre hangs a chandelier. Here we find a portrait of Earl St. Vincent, by Beechey—a fine picture. Part of the ante-room might be styled a corridor. It communicates with the principal rooms. It is arched over, and needs only some little enrichment to be a very pleasing part of the composition.

The Court Dining-Room measures 45 feet by 30 feet and is 20 feet high. It is a successful adaptation of Greek ornament to a modern apartment. The walls are panelled by rich mouldings, and there is a cove rising from the cornice, the latter being surmounted by *antefixa*. At each end of the room is a mirror, reflecting the large silver chandelier. The general tint is a cream colour, and this is enriched with gilding, and a few red lines, which serve to show the value of colour when judiciously applied. The decoration is, however, much the worse for wear.

We have often pointed out the value of the addition of groups in relief—such as we find in some recently decorated theatres—and here in the room we are describing, we have a very good example of what may be done even without the expense of carving, or any great trouble. Over each of the doors—of which there are several—groups such as we refer to, are introduced in small oblong panels, and with excellent effect.

We marked too the presence of the architect, and the absence of the mere upholsterer, in the judicious use of plain mouldings for the frames of the pier-glasses.—Unity of design should pervade parts of a whole, and this is impossible under the present system of fitting up rooms—not necessarily because the pier-glass frame or other particular feature in the fitting, or furniture, is highly elaborated, but because it is designed for no special apartment. There has therefore been no thought of accessories,—and as gradation of character is also important, this element must be wanting in the present system of manufactured Art, where every piece of furniture that is procurable—and every household utensil—strains after the utmost elaboration; although with small success even considered *per se*; except with that popular and perverted taste which the Department of Practical Art has wisely made it its great business to reform, and in reforming which, public morals may be raised also.

In the present room we may state, that there are several panels which might receive pictorial enrichment. Care however should be taken as

to the alteration which might be produced in the key-note of the colour, and we again urge that in all such alterations proposed—however slight—the original architect should be consulted. Some additional colour in the ceiling might perhaps improve the present effect.

The Court Drawing-Room is, in dimensions, 40 feet by 25 feet, and has an elaborate ceiling; and on one side, three mirrors grouped with the fireplace, and separated by scagliola pilasters of the Corinthian order, make a good feature; but the particular character of the room seems to us left too much to be expressed by the upholsterers' work. Even mirrors, valuable as they must be considered in interiors, are somewhat too much harped upon in the City buildings.

In one of Sir E. Bulwer Lytton's novels, there are some suggestive remarks upon the advantage of disposing sculpture about the ordinary rooms of a house, in contradistinction to the practice of arranging galleries. These remarks would well apply to the case of such a building as the Fishmongers' Hall, and especially to such an apartment as that we are now noticing,—works in marble being precisely what are required to produce the desired effect. That there is some ground for such an assertion is shown by the fact, that in drawing-rooms generally, a white marble chimney-piece is universally provided. The cost of groups and reliefs in marble, places them out of the question in the drawing-rooms of private individuals; but in those of great public corporations, we may reasonably expect not only the evidence of some encouragement of Art, but also a character different from that which is attainable in the more restricted sphere. Unfortunately, when sculpture is advised, the thoughts run immediately to single statues of colossal dimensions, or to some "laboured quarry above ground," such as many of those we have heaped up, with little advantage in most cases, in our cathedrals. Here again it is forgotten, how much we may yet learn from the practice of Art in Italy. The early Italian sculptors could express as great an amount of thought in a relief of two feet square, as many of our own artists could develop from a large block of marble. In such rooms, the chimney-piece might be a masterpiece of one of the first sculptors of the day, and in such important buildings that composition might more frequently run up to the ceiling, as in the sketch which was given some time back of a room in the Mansion House. There are old houses in the City where the arrangement is adopted in common painted wood-work, and executed at a period of no great importance in the history of Art, which would contrast strongly with nine-tenths of the marble boxed chimney-pieces of the present day.

We have been tempted perhaps to many apparent digressions in the course of our present journey of exploration, as we were in previous papers; but we trust that the opportunity of investigating general principles with the light of particular examples, has left recorded a few suggestions worthy of consideration.—We now arrive at the climax of the interior design, the Banqueting-Hall, an apartment measuring 73 feet in length, and 38 feet in width. It is 33 feet in height to the centre of the ceiling, which is elliptical, with sunk panels. The principal door is in the centre, leading directly from the staircase. The room is lighted by five large windows at one side, two of them being in recesses, and there are also—one at each end, enclosed within the elliptical arches—windows filled with stained glass, one showing the royal arms, the other those of the Company. Stained glass generally, in the City buildings, is of poor character. At the north end, where the side-board is placed, the upper part is recessed to form a gallery for the musicians. Round the room is an order of Corinthian pilasters, the shafts in Sienna scagliola. On the walls are a few portraits: those of the Duke of Kent and the Duke of Sussex are both by Beechey. The portrait of the Queen is by Herbert Smith. The principal decoration in colour is afforded by the arms of the Prime Wardens, which are disposed round the upper part of the walls. The effect is not very satis-

factory, but it is to be regretted that more was not attempted in the way of pictorial enrichment. Further,—without requiring much alteration in the tables, a hall of these dimensions might afford greater facilities for the development of the art of sculpture, than have here been made use of. The only works visible are some reliefs at the ends, in the angle spaces left above the cornice.

In the Livery Drawing-Room are two fine portraits by Romney, painted in 1797; one represents the Margrave of Anspach, and the other the Margravine. The connection of the Margravine with the Company was her patronage of a ball formerly given in the Great Hall. The room is deficient in colour.

In a room on the ground story, are the paintings of fish before mentioned, and a drawing of the pageant exhibited by the Company in 1616, on the occasion of Sir John Lemon, a member, entering on the office of Lord Mayor. The most interesting work of Art which the Company possess is the funeral pall of the fifteenth century, of which a drawing has been engraved by Mr. Shaw.

It will thus be seen that the works of Art in the Fishmongers' Hall are neither in number nor in importance what we should have been led to expect from the importance of the Company, and the capabilities of the building.

GOLDSMITHS' HALL.

The Goldsmiths' Company is certainly not less important in its history than others: though we have little here to detain us from the building. The records are valuable, and are most carefully preserved. Many erroneous statements have appeared, particularly as to the derivation of privileges from Richard II. But mention is made of an association, or fraternity, in 1180, which became the Goldsmiths' Company. Incorporated in 1327, and having had its charters confirmed at later periods, it was invested by Edward IV., with the privilege of inspecting and regulating all gold and silver wares, and with the power of punishing offences in regard to adulteration. A statute with similar objects, it appears, had been made under Edward I.; and the Company is one of the very few, exercising the original privileges at the present time. At stated periods, a deputation from the Goldsmiths' Company, attends at what is called the "Trial of the Pyx," in a certain chamber next the cloisters of Westminster Abbey, there to test the quality of the coinage of the realm. The position which the Company occupies in the procession on Lord Mayor's Day will be recollected by most Londoners. Amongst the important members may be mentioned Sir Martin Bowes, who was Lord Mayor in 1545, and who bequeathed to the Company a cup, still preserved amongst the plate, and which was presented to him by Queen Elizabeth, and is believed to have been used at her coronation. The request was accompanied with the injunction to drink his health at stated times in it, and to have a good dinner afterwards; obligations which we doubt not are faithfully observed. A drawing of the cup has been given by Mr. Shaw in his "Dresses and Decorations of the Middle Ages." Henry Fitz-Alwin, upwards of twenty-four years mayor, and the first Lord Mayor, is, we believe, though claimed by the Drapers' Company, generally considered to have been a "Goldsmith."

Mr. Prideaux, the clerk and solicitor of the Company, for whose attention we are under many obligations,* has discovered the three bows of Bowes's arms on one of the coins of the time,—showing that Bowes was probably Keeper of the King's Exchange, and Chief Assay-Master of the English Mints, offices held at another time by

* We might have taken an earlier opportunity of acknowledging the kindness showed to us on all sides. The late and the present Lord Mayor, and their private secretaries; Mr. Bunning, the City architect; the keeper of the Guildhall, and the librarian; the secretary to the East India Company; the clerk to the Mercers' Company; Mr. Joseph Gwilt the architect, Mr. Bicknell the clerk, and the officers of the Grocers' Company; Mr. Booth the architect, and the clerk and officers of the Drapers' Company; Mr. Towse, the clerk of the Fishmongers' Company; and Mr. Hardwick, the architect to the Goldsmiths' Company, have given us many of the facilities requisite for the present and preceding papers.

Gregory de Rokesley, who was eight times Lord Mayor, and who is celebrated in history, at a period when king's mandates were not always in accordance with justice, and when the bearing of the citizen was one of the most important bulwarks of the nascent liberties of the country. Gregory might have been justified in going further than he did; for, whilst he declined to compromise the dignity of the City by appearing before the justices in the Tower as Mayor, he obeyed the mandate in his private capacity. Sir Nicholas Farindon, whose name is preserved in the wards of Farringdon, was a member, as also Sir Francis Child, goldsmith and Lord Mayor, the founder of the first regular banking-house, still carried on next Temple Bar. A still more important member was the originator of the New River Company, Sir Hugh Middleton. He left a share for the benefit of decayed members. This was lately worth between 200*l.* and 300*l.* annually.

We are not able to make any approximate estimate of the income of the Company; it is, no doubt, very great; but we find, from Knight's "London," that the Charity Commissioners set down the annual payments to the poor alone at 2836*l.*

The old building on the present site was not without merit. There is a view, and a notice of it, in Brayley's "London and Middlesex." It was erected soon after the Great Fire, on the site of an earlier building, and surrounded a square paved court, the hall being on the east side. The front—of which the centre part had a slight projection—was of brick with stone quoins, crowned by a cornice with cantilevers; the windows were square, arch-headed, and oval, and there was a mezzanine story. There was a large arched entrance with Roman Doric columns, and broken segmental pediment, with the arms. Internally, the hall was wainscoted in oak, and had a richly-carved screen with composite pillars and pilasters, and a balustrade with vases terminating in branches for lights, between which were the banners used on public occasions; and there was a large buffet with white and gold ornaments. The room had a rich ceiling with large centre flower, and the arms of the City and the Company in various compartments. The staircase had a carved balustrade, and on the walls were *relievers* of scrolls, flowers, and musical instruments. The Court Room was also wainscoted, and the account describes its ceiling as loaded with embellishments. The chimney-piece, brought from Cannons, the former seat of the Duke of Somerset, as it is preserved, will shortly require notice.

The present edifice was designed by Mr. Philip Hardwick, R.A. It was opened with a grand banquet, on July 15th, 1835, soon after its completion, so that it was in progress in or about the same time as the building last noticed, compared with which it has more of the Roman, or rather Palladian character.

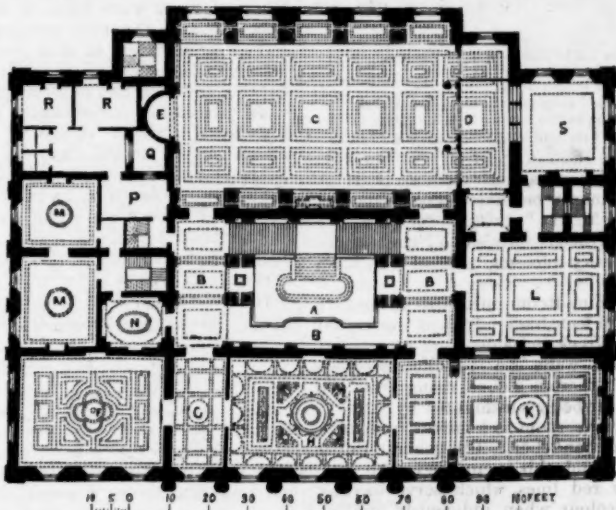
With all the talk about the degenerate state of modern architecture, not altogether to be wondered at, and though we could not assert that no meritorious works were produced by the architects of fifteen or twenty years ago, there is nevertheless now-a-days a tendency towards sound principles of criticism, which may eventually emancipate us from the confusion of ideas, which the very abundance of new, but undigested matter has brought about. We have heretofore urged elsewhere, that the continual upsetting of ideas in regard to styles of architecture, in place of that regular and natural progression by which the best works have been produced, although a great amount of artistic skill may be evinced in new works—seriously interferes with real progress, and with that popular appreciation of true Art in architecture, which is the chief need at this time. It must be borne in mind, that the change is not the result of logical inferences generally, on the part of those whose minds are continuously directed to the question of design, but is forced upon the body of the profession by the public, with whom every new form is grasped at for its novelty, not for its beauty, its lasting excellence, and the merit of its invention or application; and it is not our opinion alone, but that of many other writers, that no real excellence can

characterise the Art until it shall rise superior to eccentricities of fashion, such as the popular fancy is amused with in dress. Each style has its especial merits, yet often arising from directly opposite characteristics. Assuming that the especial excellences of the new style are at once apprehended—a thing which past appearance would not lead us to assert—it is by no means clear that the same point, and the same assumed merit would not have been reached by the regular course—but without that sudden infliction of a "bad name" on the old style, which prevents continued enjoyment of its real merits.

Let us earnestly strive, day by day, and never rest satisfied that what we have done is the best that we can do. Let us emulate the earnestness of the artists who have gone before us; but, though he who produces the greatest works will be to the last a student, there is a time which comes but once, and it is not in the healthy nature of that mind of which Art is the outpouring, to set aside what has been once apprehended, and to begin the work again;—besides, life is too short for such a multitude of revolutions.

Humbly craving the reader's pardon for what might appear a digression, but which in truth has much to do with our present subject, let us say that the recent tendency amongst architects towards better principles of criticism, heightens

the severity of the test to which the earlier works of living professors are exposed, even with themselves. But, few buildings we think would come out of the ordeal more satisfactorily than that we are now examining. It has been asserted that the basement is deficient in marked character, and it might be thought by some that the building would gain, were the doorway as important as we find it generally in Italian palaces; as also that the sculptured arms and trophies are scarcely equal in execution to what might now be desired. Further,—the pedestals of an attic seem incomplete without statues; although even where these are preferred to vases, or similar ornamental terminations—we doubt whether the difficulty entailed by the alteration from the old Greek temple roof, was ever successfully combated until the time of the introduction of the gothic pinnacle. In the interior, if the design run greater risk of encountering advanced opinions on the subject of chromatic enrichment, it would still come favourably out of the test; for, though there are many things which appear to have been left to decorators, the admirable arrangement of the plan gives a very fine effect throughout, and it is only to be regretted that the architect has not been able to induce the Company to complete the design by works of Art, in addition to the sculpture, the value of which is now so strikingly shown in the staircase.



GOLDSMITHS' HALL.—PLAN OF FIRST FLOOR.

Reference.

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|-------------------------------------------------------------------------------------|--------------------------------------|--------------------------------------------------------------|----------------------------------------|
| A. Central Hall and Staircase;—with the Galleries 70 by 32 feet. | 40 feet wide, and 35 feet in height. | H. Court Drawing-Room: 42 by 28 feet, and 24 feet in height. | M M. Drawing-Rooms:—Clerk's Residence. |
| B B. Galleries. | D. Screen and Gallery over. | K. Court Dining-Room: 52 by 28 feet, and 20 feet in height. | N. Waiting-Room. |
| C. Livery, or Banqueting Hall:—full length about 83 feet: up to the Screen 70 feet: | E. Recess for Plate. | L. Livery Tea-Room: 38 by 27 feet. | P. Gown-Room. |
| F. The Court Room: 38 by 28 feet, and 20 feet in height. | G. Ante-Room. | | Q. Shaft. |
| | | | R R. Dressing-Rooms for the Court. |
| | | | S. Still-Room: 25 by 24 ft. |

The building covers about half-an-acre of ground. On the ground-floor, besides a large entrance-hall of plain character, the apartments consist principally of the Record Room, and the offices required for the important business of the Company. Separated from the entrance hall by a glazed screen, the staircase with its side galleries occupy a space of 70 feet by 32 feet in the centre of the building. This area is lit from the top. The centre portion rising higher, the sides are domed over on pendentives, with lunettes over the entablature; and it will be apparent from the plan here engraved, that the grouping of the pillars, stairs, and galleries, must be highly effective. The narrow gallery of communication, with central projection supported on cantilevers, is well managed both for convenience and effect. The walls generally, are painted a light buff tint, the lower portion of the hall resembling granite. The shafts of the columns are after the manner of *verde antico*, the bases and capitals being white. The walls are panelled. There is a fine scroll as balustrade, in bronze. The door and door-cases are oak, with square compartments above, and carving enclosing shields emblazoned with coats-of-arms. For the gaudy

effect of these as placed, there is little doubt the architect should not be blamed. The manner of introducing heraldic bearings, in all the buildings of the Companies, is especially wanting in Art, and this not merely from the positions chosen, but from the inordinate space they occupy, as compared with other decorations. Shields are also introduced in the pendentives of the domes, where, with the ornament about them, they are even less satisfactory. In the galleries, the light is admitted through compartments in the ceiling. The dome is enriched with coffer, painted blue (somewhat too dark) on the ground. In our humble opinion, a better effect is produced by omitting the two upper rows of coffer, after the principle of the Pantheon. The space could then in the present case, be filled with allegorical painting, which would be most advantageous to the composition, by giving that appearance of life, which the lower portion of the staircase gains by its sculpture.

Into this subject it will be necessary to enter at some length when we resume the series next month; it offers much interesting matter and is of great importance to Art.

THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

I. OCCUPATIONS OUT OF DOORS.—THE PLEASURE GARDEN.
—AMUSEMENTS.—HAWKING AND HUNTING.—RIDING.—
CARRIAGES.—TRAVELLING.—HOSPITALITY.—LEARNING
AND STUDIES.

WE begin now to be better acquainted with the out-of-door amusements of our forefathers, which were numerous and varied. Among the more refined classes, the favourite place of resort was the garden, which during the middle ages appears to have been an object of great care and attention. We trace throughout the mediæval poetry proofs of a great love of flowers; and both maidens and young men are often described as passing their times in forming posies or plaiting garlands in the alleys of the gardens. In festivals, the guests were often crowned with garlands of roses and other flowers. The gardens were also diversified with plots of soft grass, on which they indulged in games, many of which would not be tolerated by modern politeness. But the favourite amusement was the carol, or dance. In Chaucer's "Frankleyn's Tale," when the Lady Dorigen was in want of amusement to make her forget the absence of her husband, her friends, finding that the seashore was not sufficiently gay,—

—schope hem for to pleien somewhere elles,
They leden hire by rivers and by welles,
And eke in other places delitable;
They dauncen, and they play at ches and tables.
So on a day, right in the morwe tide,
Unto a gardeyn that was ther beside,
In which that they had made her ordinance
Of vitaille, and of other purveance,
They gon and pleie hem al the longe day;
And this was on the sixte morwe of May,
Which May had painted with his softe schoures
This gardeyn ful of leves and of floures:
And craft of mannes hond so curiously
Arrayed had this gardeyn of such pris
As if it were the verray paradis.

And after dinner gan thay to daunce
And singe also; sauf Dorigen alone—

An important incident in the story here occurs, after which—

Tho come hir other frendes many on,
And in the alleys romed up and down,
And nothing wist of this conclusioun,
But sodeynly began to revel newe,
Til that the brighte some had lost his hewe.

It would be easy to multiply such descriptions as the foregoing, but we will only refer to the well-known one at the commencement of the Romance of the Rose, where the carolling is described with more minuteness than usual. There were employed minstrels, and "jogelours," and apparently even tumblers, which are thus described in Chaucer's English version:—

The mightist thou karollis sene,
And folks daunce, and merie ben,
And made many a faire tourning
Upon the grene grasce springing.
There mightist thou se those flutours,
Minstrallis and eke jogelours,
That well to singin did ther paine.
Some songin songs of Lorraine;
For in Lorraine ther notis be
Ful sweter than in this contré.
Ther was many a timbester,
And sailours (jumpers, or tumblers), that I dare wel

swere
Yeothe (knew) ther craft ful parfitly,
The timbris up ful subtilly
Thei castin, and bent them ful oft
Upon a fingir faire and soft,
That thei ne failid never mo.
Ful fetis damocellis two,
Right yong, and ful of semelyhede,
In kirtis and none othir wede,
And faire y-tressed every tresse,
Had Mirthe y-doon for his noblesse
Amide the carole for to daunce.
But hereof lieth no remembrance
How that thei dauncid queintly,
That one would come al privily
Agon that othre, and when thei were
Togithre almoste, thei threw i-fere (in company)
Their mouthis so, that through their plaie
It sound as thei kist alwaie.
To dauncin wel couthe thei the gise,
What should I more to you devise?

These lines show us that our forefathers in the middle ages had their dancing girls, just as they had and still have them in the East; it was

one trait of the mixture of Oriental manners with those of Europe which had taken place since the crusades. Many other amusements, besides dancing, were practised by the ladies and young men on these occasions, most of which have since been left to mere children. We find some of these represented in the illuminated margins of old manuscripts, as in the annexed example (from MS. Harl. No. 6563), which



No. 1.—BALL-PLAYING.

represents apparently two ladies playing with a ball. In other instances, a lady and a gentleman are similarly occupied.

Among the uneducated classes the same rough sports were in vogue that had existed for ages before, and which continued for ages after. Many of these were trials of strength, such as wrestling and throwing weights, with archery, and other exercises of that description; others were of a less civilised character, such as cock-fighting and bear and bull-baiting. These latter were favourite amusements, and there was scarcely a town or village of any magnitude which had not its bull-ring. It was a municipal enactment in all towns and cities that no butcher should be allowed to kill a bull until it had been baited. The bear was an animal in great favour in the middle ages, and was not only used for baiting, but was tamed and taught various performances. I have already, in a former paper, given an example of a dancing bear under the Anglo-Saxons; the accompanying Cut (No. 2), is



No. 2.—A DANCING-BEAR.

another, taken from a manuscript of the beginning of the thirteenth century, in the British Museum (MS. Arundel. No 91).



No. 5.—LADIES HAWKING.

perched on a short post, which is often alluded to in the directions for breeding hawks. The falconer wears hawk's gloves, which were made expressly to protect the hands against the bird's talons.

Hawking and hunting, especially the former, were the favourite recreations of the upper classes. Hawking was considered so honourable an occupation that people were in the custom of carrying the hawk on their fists when they walked or rode out, when they visited or went to public assemblies, and even in church, as a mark of their gentility. In the illuminations we not unfrequently see ladies and gentlemen seated in conversation, bearing their hawks on their hands. There was generally a *perche* in the chamber expressly set aside for the favourite bird, on which he was placed at night, or by day when the other occupations of its possessor rendered it inconvenient to carry it on the hand. Such a *perche*, with the hawk upon it, is represented in our Cut No. 3, taken from a manuscript of the romance of Meliadus, of the fourteenth century (MS. Addit. in the British Museum.



No. 3.—A HAWK ON ITS PERCH.

No. 12,224). Hawking was in some respects a complicated science; numerous treatises were written to explain and elucidate it, and it was submitted to strict laws. Much knowledge and skill were shown in choosing the hawks, and in breeding and training them, and the value of a well-chosen and well-trained bird was considerable. When carried about by its master or mistress, the hawk was held to the hand by a strap of leather or silk, called a *jesse*, which was fitted to the legs of the bird and passed between the fingers of the hand. Small bells were also attached to their legs, one on each. The accompanying Cut (No. 4), is from a manuscript in the Bibliothèque Nationale at Paris, (No. 6256)



No. 4.—HAWKS AND THEIR KEEPER.

represents the falconer or keeper of the hawks holding in one hand what appears to be the *jesse*; he has a bird in his right hand, while another is

British Museum (MS. Reg. 2 B. VII.). One lady has let go her hawk, which is in the act of striking a heron; the other retains her hawk on her hand. The latter, as will be seen, is hooded. Each of the ladies who possess hawks has one glove only—the hawk's glove; the other hand is without gloves. They took with them, as shown here, dogs in couples to start the game. The dogs used for this purpose were spaniels, and the old treatise on domestic affairs entitled "*Le Ménager de Paris*" gives particular directions for choosing them. In the illuminations, hawking parties are more frequently represented on horseback than on foot; and often there is a mixture of riders and pedestrians. The treatise just referred to directs that the horse for hawking

should be a low one, easy to mount and dismount, and very quiet, that he may go slowly, and show no restiveness. Hawking appears to have commenced at the beginning of August; and until the middle of that month it was confined almost entirely to partridges. Quails, we are told, came in in the middle of August, and from that time forward everything seems to have been considered game that came to hand, for when other birds fail, the ladies are told that they may hunt fieldfares, and even jays and magpies. September and October were the busiest hawking months.

The ladies also practised with the bow, and they not only shot at birds, but they often followed nobler game. Our Cut (No. 6), taken

instance is singularly and rather rudely formed. The rider is seldom furnished with a whip, because he urged his steed forward with his



No. 8.—A KNIGHT AND HIS STEED.

spurs; but female riders and persons of lower degree have often whips, which generally consist of several lashes, each having usually a knob at the end. Such a whip is seen in our Cut (No. 9),



No. 9.—A HORSEWHIP.

taken from a manuscript of the thirteenth century in the British Museum (MS. Arundel. No. 91) which represents a countryman driving a horse of burthen; and he not only uses the whip, but he tries further to urge him on by twisting his tail. A whip with one lash—rather an unusual example—is in the hand of the woman



No. 10.—LADY AND CART.

driving the cart in our Cut (No. 10), which is taken from a manuscript of the romance of Meliadus, in the French National Library (No. 6961), belonging to the fourteenth century. The lady here is also evidently riding astride. The cart in which she is carrying home the wounded knight is of a simple and rude construction. As yet, indeed, carriages for travelling were very little in use; and to judge by the illuminations, they were only employed for kings and very powerful nobles in ceremonial processions.

Travelling was at this period very insecure, and people appear to have joined together in parties, whenever they could, for mutual protection; and they made but short stages on account of the badness of the roads. Hostels or places of public entertainment were now multiplied on all the great roads, but still travellers were often obliged to have recourse to private hospitality, which was seldom refused, for, in the country every man's door was open to the stranger who came from a distance, unless his appearance were suspicious or threatening. In this there was a mutual advantage; for the guest generally brought with him news and information which was highly valued at a time



No. 6.—LADIES HUNTING THE STAG.

from the same manuscript as the last, represents ladies hunting the stag. One, on horseback, is winding the horn and starting the game, in which the other plants her arrow most skilfully and scientifically. The dog used on this occasion is intended to be a greyhound.

It must be remarked that, in all the illuminations of the period we are describing, which represent ladies engaged in hunting or hawking, when on horseback they are invariably and unmistakably represented riding astride. This is evidently the case in the preceding group. It has been already shown, in former papers, that from a very early period it was a usual custom with the ladies to ride sideways, or with side-saddles. Most of the mediæval artists were so entirely ignorant of perspective, and they were so much tied to conventional modes of representing things, that when no doubt they intended to represent ladies riding sideways, the latter seem often as if they were riding astride. But in many instances, and especially in the scenes of hunting and hawking, there can be no doubt that they were riding in the latter fashion; and it is probable that they were taught to ride both ways, the side-saddle being considered the most courtly, while it was considered safer to sit astride in the chase. A passage has been often quoted from Gower's "*Confessio Amantis*," in which a troop of ladies is described, all mounted on fair white ambling horses, with splendid saddles, and it is added that "*everichone (every one) ride on side*," which probably means that this was the most fashionable style of riding. But it has been rather hastily assumed that this is a proof that it was altogether a new fashion, and we have even been told that it was first introduced by Anne of Bohemia, the first queen of

7178), of the fourteenth century, represents two ladies riding in the modern fashion, except that the left leg appears to be raised very awkwardly; but this appearance we must perhaps ascribe only to the bad drawing. It must be observed also that these ladies are seated on the wrong side of the horse, which is probably an error of the draughtsman. Perhaps there was a different arrangement of the dress for the two modes of riding, although there was so little of what we now call delicacy in the mediæval manners that this would be by no means necessary. Chaucer describes the Wife of Bath as wearing spurs, and as enveloped in a "*foot-mantle*":—

Upon an ambler esely sche sat,
Wymplid ful wel, and on hire heed an hat
As brood as is a boeler, or a targe;
A foot-mantel aboute hire hupes (*hips*) large,
And on hire feet a paire of spores scharpe.
(*Cont. Tales*, l. 471.)

Travelling on horseback was now more common than at an earlier period, and this was not unfrequently a subject of popular complaint. In fact, men who rode on horseback considered themselves much above the pedestrians; they often went in companies, and were generally accompanied with grooms, and other riotous followers, who committed all sorts of depredations and violence on the peasantry in their way. A satirical song of the latter end of the reign of Edward I., represents our Saviour as discouraging the practice of riding. "*While God was on earth*," says the writer, "*and wandered wide, what was the reason he would not ride? Because he would not have a groom to go by his side, nor the grudging (or discontent) of any gadling to jaw or to chide*":—

Whil God was on erthe
And wondrede wyde,
Whet was the reason
Why he nolde ryde?
For he nolde no groom
To go by ys syde,
Ne grucchyng of no gedelyng
To chaule ne to chide.

"Listen to me, horsemen," continues this satirist, "*and I will tell you news—that ye shall hang, and be lodged in hell*":—

Herkneht hideward, horsmen,
A tidynge ich ou telle,
That ye shulen hongen
Ant herbarewen in helle!

The knight still carried his spear with him in travelling, as the footman carried his staff. In our Cut (No. 8), from a manuscript of the fourteenth century in the Bibliothèque Nationale in Paris (No. 6963), to the rider, though not armed, carries his spear with him. The saddle in this



No. 7.—LADIES RIDING.

Richard II. Our next Cut (No. 7) taken from a manuscript in the French National Library (No.

when communication between one place and another was so slow and uncertain. Hence the first questions put to a stranger were whence he had come, and what news he had brought with him. The old romances and tales furnish us with an abundance of examples of the widespread feeling of hospitality that prevailed during the middle ages. The door of every house was open; and even in the middle and lower classes, people were always ready to share their meals with the stranger who asked for a lodging. The denial of such hospitality was looked upon as exceptional and disgraceful, and was only met with from misers and others who were looked upon as almost without the pale of society. In the beautiful fabliau "*De l'Ermitte, qui s'accompagna à l'Ange*" (Meon's Collection, vol. ii.), the travellers seek hospitality at the house of a rich usurer, who refuses to let them enter the door, and they are obliged to pass the night outside, under the steps which lead to the upper apartments. In houses, in general, the door leading into the eating-room or hall seems to have been always kept open by day. In a metrical treatise on behaviour for the ladies of the thirteenth century, entitled "*Le Chastement des Dames*" (Barbazan, vol. ii.), they are told that when passing people's houses, they ought not to stop and look in at the door, because the people of the house might be doing something which ought not to be seen:—

Toutes les fois que vous passiez
Devant autrui meson, gardez
Que ja por regarder leenz
Ne vous arrestez; n'est pas sens
Ne cortoise de baer
En autrui meson, ne muser;
Tel chose fet aucuns seivent
En son ostel privément,
Qu'il ne voudroit pas c'on veist,
S'aucuns devant son huis venist.

They are further recommended that, before walking in through the door-way, they should cough or speak, so that those inside might not be taken unawares, and perhaps surprised in some action which required privacy:—

Et se vous entrer i volez,
A l'entree vous estoussez,
Si c'on sache vostre venir
Par parler ou par estoussir.
Ne se doit nus entre la gent
Entrer despoivrement;
Ce samble que ce soit agais.

Among the richer and more refined classes, great care was taken to show proper courtesy to strangers, according to their rank. In the case of a knight, the lord of the house and his lady, with their damsels, led him into a private room, took off his armour, and often his clothes, and gave him a change of apparel, after careful ablution. A scene of this kind is represented in the accompanying Cut (No. 11), taken from a



No. 11.—RECEIVING A STRANGER.

manuscript of the romance of Lancelot, of the fourteenth century, in the National Library in Paris (No. 6956). The host or his lady sometimes washed the stranger's feet themselves. Thus, in the *fabliau* quoted above, when the hermit and his companion sought a lodging at the house of a *bourgeois*, they were received without question, and their hosts washed their feet, and then gave them plenty to eat and drink, and a bed:—

Li hoste orent leur piez lavez,
Bien sont peu et abrevez;
Jusqu' au jour asez se jurent.

We might easily multiply extracts illustrative of this hospitable feeling, as it existed and was practised from the twelfth century to the fifteenth.

Among the amusements of leisure hours, reading began now to occupy a much larger place than had been given to it in former ages. Even still, popular literature—in the shape of tales, and ballads, and songs—was in a great measure communicated orally. But much had been done during the fourteenth century towards spreading a taste for literature and knowledge; books were multiplied, and were extensively read; and wants were already arising which soon led the way to that most important of modern discoveries, the art of printing. Most gentlemen had now a few books, and men of wealth had often considerable libraries. The wills of this period, still preserved, often enumerate the books possessed by the testator, and show the high value which was set upon them. Many of the illuminations of the fourteenth century present us with ingenious, and sometimes fantastic forms of book-cases and book-stands. In our Cut (No. 12), from a manu-



No. 12.—A MONK AT HIS STUDIES.

script of metrical relations of miracles of the Virgin Mary, now preserved in the library of the city of Soissons in France, we have a monk reading, seated before a book-stand, the table of which moves up and down on a screw. Upon this table is the inkstand, and below it apparently the inkbottle; and the table has in itself receptacles for books and paper or parchment. In the wall of the room are cupboards, also for the reception of books, as we see by one lying loose in them. The man is here seated on a stool; but in our Cut (No. 13),



No. 13.—A MEDIEVAL WRITER.

taken from a manuscript in the National Library in Paris (No. 6985), he is seated in a chair, with a writing-desk attached to it. The scribe holds in his hand a pen, with which he is writing, and a knife to scratch the parchment where anything may need erasure. The table here is also of a curious construction, and it is covered with books. Other examples are found, which show that considerable ingenuity was employed in varying the forms of such library tables.

THE SOCIETY OF ARTS.

A MEETING of the members of this Institution, for the purpose of awarding prizes to meritorious inventors and others, was held at the Society's Rooms in the Adelphi early in the last month. The meeting was presided over by the President of the Institution, Prince Albert, who in opening the proceedings remarked that, "Three years have now elapsed since this Society last distributed its medals and awarded its prizes. The interruption that took place was owing to the Great Exhibition of 1851, which caused so much excitement and interest, and claimed such a large share of the public attention. The Society took so honourable a part in that great event that it need not be ashamed to refer to it. I hope you will be convinced, from the works of Art and new inventions which will be brought before you to-day, that the inventive genius as well as the skill of this country is making rapid strides."

The following extract is from the report read by Mr. Solly, the secretary:—

"Since the last general meeting of the Society for the distribution of premiums, three years have elapsed, and this period has certainly not been the least eventful portion of the history of the Society, whether the subjects which have occupied the whole body, or the exertions of the individual members, are considered. If there were no other circumstances to chronicle than those which relate to the part taken by the Society in connexion with the Great Exhibition, there would be much connected with the Industrial progress of the world to record, and everything belonging to the history of that great event has a new and ever-growing importance, when taken in connexion with the rapidly developing spirit of international co-operation, of which it was in truth the first illustration. The share which this Society had in the progress of the Great Exhibition, will be recorded in the history of our country; it is known to all, and, in truth, it would hardly be necessary now to refer to it, were it not that several of the prizes now about to be awarded relate directly to the Great Exhibition; and further, that the varied and important services connected with it, which for nearly two years have occupied many of our most active members, have to a considerable extent interfered with and modified the prize lists of the last three years. In the year 1851 the ordinary prize list of the Society was altogether suspended, and, in place of it, special premiums connected wholly with the Exhibition were offered. It must not be supposed, however, that in consequence of the time and attention thus devoted to these particular subjects, the other branches of the Society's operations have been abandoned or neglected. On the contrary, it is probable that in no three years of the last century has the Society done more to advance the true interests of the Arts, Manufactures, and Commerce of the country than it has in the last three sessions. This is not the time to enumerate the good works which the Society has undertaken or carried out, yet it is right that I should remind you of them, and that I should observe that, if a smaller number of prizes are now given than used to be the case, it is not because the Society is less able or less willing than it was formerly to reward merit, but because, from the altered spirit of the times, the encouragement and aid of the Society are less needed as a means of bringing forth isolated inventions and dormant talents, and are more urgently needed in the development of enlarged generalisations and comprehensive measures."

It is unnecessary for us to give a detailed list of all to whom prizes were awarded; we subjoin only those whose productions have, either directly or indirectly, reference to Art.

To Mr. Joshua Rogers, 133, Bunhill Row, for his Shilling Box of Water Colours—the silver medal. To Mr. John Cronmire, 10, Cottage Lane, Commercial Road East, for his Halfcrown Box of Mathematical Instruments—the silver medal. To Mr. Henry Weekes, A.R.A., for his Essay on the Fine Arts Department of the Great Exhibition—the silver medal. To Mr. F. C. Bakewell, for his Essay on the Machinery of the Great Exhibition—the silver medal. To Mr. G. Edwards, for his Improved Portable Photographic Camera—the Society's medal. To Mr. A. Claudet, for his Essay on the Stereoscope, and its applications to Photography—the Society's medal. To Mrs. A. Thomson, of New Bond Street, for Four Drawings in Outline—the Society's medal. To the Rev. W. T. Kingsley, of Cambridge, for his Discoveries in Photography—the Society's medal.



JULY.

The Moon's Changes.

New Moon, 6th, 10h 54m morn. Full Moon, 20th, 1h 54m aft.
First Quarter, 13th, 10h 15m aft. Last Quarter, 27th, 10h 0m aft.

1	F	Botanical Society Meeting.
2	S	
3	S	Sixth Sunday after Trinity.
4	M	Second Townley collection purchased.
5	Tu	[1814.
6	W	Old Midsummer Day.
7	Th	
8	F	Cambridge Term ends.
9	S	Oxford Term ends.
10	S	Seventh Sunday after Trinity.
11	M	St. Barnabas.
12	Tu	
13	W	
14	Th	
15	F	St. Swithin.
16	S	
17	S	Eighth Sunday after Trinity.
18	M	
19	Tu	Duchess of Mecklenburg Strelitz born,
20	W	[1822.
21	Th	
22	F	[founded, 1836.
23	S	Royal School of Engraving at Brussels
24	S	Ninth Sunday after Trinity.
25	M	St. James. Duch. of Camb. b., 1797.
26	Tu	St. Anne.
27	W	
28	Th	
29	F	New Water Colour Society estab-
30	S	[lished, 1834.
31	S	Tenth Sunday after Trinity.

THE EXHIBITION AT GORE HOUSE.

THERE have been some misgivings as to the choice of a site for the National Gallery, Industrial Museum and College, and other buildings, so far from the haunts of literary men, so far from the British Museum, and from the localities where the commercial and manufacturing industry of London is carried on. Moreover, arguments drawn from the crowded state of the Exhibition Building are not fairly applicable to the case of the proposed site; itself, let it be recollected, somewhat farther from Hyde Park Corner. We ourselves confess to wishing we were better satisfied as to the views of members of the scientific societies, many of whom reside eastward of the centre of London.

On the other hand, it is better to have ground of sufficient extent even in an inferior situation, than that the country should remain longer without the full benefits of projected and existing institutions. We hold it to be pretty well established, that the priceless works of the old masters should no longer be exposed to the injury which we think has now been proved to arise, from the crowds that visit the National Gallery. The only argument for the present locality, is derived from the supposed value of the works in the advancement of public taste; yet we doubt whether even this is not overrated. Such immediate effects are hardly to be looked for from pictures in various stages of decay: their chief value is to the artist and the student of Art. The mechanics, nursery-girls, and idlers, who, we are now and then told, crowd the rooms to the inconvenience of more important visitors, are not to be deemed unworthy of consideration, but might derive more benefit from modern works, or even from good copies of the old. The preservation of the pictures and the purposes of study, should then be the grand considerations. The other objects are incompatible with these, and require distinct institutions.

We would gladly make a far longer journey to see an exhibition so pleasing as that now open at Gore House. Gratifying it is, inasmuch as the rooms upstairs give evidence of progress already made towards correct principles, by the Schools of Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle, Norwich, Nottingham, Paisley, the Potteries, Sheffield, Stourbridge, Worcester, York, and the metropolis. In the works even of young students, we detected few of the errors of design observable in ordinary manufactures. In porcelain for example,—the centre part of plates is left undecorated, and a simple ornament is painted on the margin only.

Principles which have been so much disregarded in practical Art, are simple and easily mastered. They have been gradually opening to the apprehension of writers on architecture, between which art and those branches that form the object of the Department, there is no positive separation.

It is to the want of knowledge, or of earnest thought (some might say also of the love of truth) on the part of the public, that bad designs—such as those now current—are due. What the purchaser expects to have, the manufacturer must produce, or relinquish his business. Modern society has too much fostered the degrading propensity for wishing to appear to have what is beyond our means. Thus; excessive ornamentation is the thing sought in furniture and articles of domestic use—although lowness in price is equally looked for. Contortions of form are assumed to be necessarily beautiful, if they present the mimicry of elaboration. Yet, at a second glance, no eye could remain deceived; and the attempt should only excite disgust.

An improved state of civilisation has not been reached without its own peculiar vices, and those whose duty it especially is to promote a high tone of morals, should, on that ground alone, not omit to aid the efforts of the Department of Science and Art.—It is indeed observable that constructive truth and recognition of utility are not *always* attended to in ancient and mediæval works. But there is more reason for recurrence to first principles, now that processes

of manufacture are so much in advance of correct ideas of the fitting application of them. Again, the license which may be tolerated, and which might perhaps, itself, lead to the beauty of the effect in the work of a Benvenuto Cellini, is not to be trusted to the hand of a pattern-maker for Birmingham castings.

"Some beauties yet no precepts can declare,

Thus Pegasus, a nearer way to take,
May boldly deviate from the common track;
From vulgar bounds with brave disorder part,
And snatch a grace beyond the reach of Art.

But though the ancients thus their rules invade
(As kings dispense with laws themselves have made)
Moderns beware

So far from resources being exhausted, not only is there still an illimitable field in nature, and in suggestions deducible from the study of the animal, vegetable, and mineral worlds, but modern Art has especially these courses open to it; first, to pursue that road to the highest excellence in design in which the reason being satisfied, heightens the charms which fancy would depict; and secondly, through all the articles of utility in domestic life, to bring the influence of the beautiful to the homes and hearths of the poorest of the people.

We should not be understood to point to the exhibition of cabinet-work as itself an example of what is required; for, on the contrary, it should teach quite as much of what is to be avoided. Neither is it the interesting associations of the cabinet of Beaumarchais, or of Diana of Poitiers, the 85,000 francs which were the cost of the first, or profuse enrichment and costliness everywhere, that forms the chief value of this wonderful collection. But of real love of his art, and of determination to labour without stint for its excellence, whether on the part of designer, or workman, there is evidence from which this material age has much to learn; and it is clear from the works themselves, that the artist and the artisan had an intimate relationship, if not often positive identity.

The mistake so often made as to the proper use of models in design, is to a great extent warded off by the really judicious remarks with which the catalogue is interspersed; and those who have long devoted attention to such questions, may well excuse a tone of authority which appears here and there, for the sake of the lesson that may be taught to people less qualified to observe. But we may say, that the influence of architectural principles in all good design, does not appear as clearly stated, as in other publications of the Department. "Columns which apparently support heavy superincumbent architraves and entablatures, moving from under the weight they are charged with, on opening doors or drawers,—doors which have no framed stiles and rails to enclose the panel,—whilst there are often no hanging-stiles or framed (*fascie*!) to enclose the doors,"—these were anomalies which resulted not necessarily from the connexion of architecture with furniture, but from disregard of its principles, and from the application of forms designed for one purpose, to a totally different case. Connected with this point, it will strike many as matter for regret, that the collection is not only a very partial representation of what has been done in furniture design, but omits some of the periods—of the greatest importance, as regards these correct principles. The "Buffet," or "Armoire," contributed by Mr. Talbot Bury, is almost the only one of a period from which much could have been learned, and of which, if we recollect rightly, the same interesting collection would have afforded other examples. Mr. Bury says:—"The design is consistent and suitable, and the execution of the whole is in accordance with the sound principles so remarkable in the mediæval works."

For the suggestions which it may afford as to processes of manufacture and combinations of material available under the single head of cabinet-work, the collection is of great value. Of homogeneous material, such as would be most required for the special objects we have chiefly regarded, the example just mentioned is we believe the only one—unless we except the large ebony cabinet belonging to Mr. Holford, so pro-

fusely enriched with carving in relief. But, we find several kinds of wood combined in every way, from simple inlaying, to elaborate marqueterie. Painted ornament is seen in simple outline, as arabesque, or as in the cabinet belonging to Lord de l'Isle, where the exquisite Dutch paintings let in, in every part, make rather a collection of pictures than a piece of furniture. Brass-work, tortoise-shell, ivory, mosaic and *pietra dura*; enamel, Sèvres porcelain, and even silver, take the place of the plain mahogany of modern rooms; and it is to be observed, that it is in the form and the combination rather than the *polish* of surface, that the merit consists. Every process of Industrial Art, seems to have been worthy the attention of the cabinet-maker, whilst new ones were invented for the special object. In the table, mirror, and two stands, from Knowles, silver, ornamented in *repoussé*, actually takes the place of wood.

Regarding the value of the collection as thus observable, rather than in recognition of utility or beauty of general forms—the chief ornamental features are seen in the decoration of surfaces, and in this respect it is valuable as showing how much of variety may be gained without departing from general forms, supposing these to be for particular reasons retained. Mr. Auldjo contributes a cabinet enriched with arabesques in relief. In the application of *pietra dura*, the elaborate cabinet belonging to the Duke of Northumberland, probably made for Louis XIV., is the most remarkable specimen—though the Florentine mosaic seems inconsistent with the present principles. But the application of mosaic, and of Sèvres porcelain in panels, of which there are so many examples, is worthy of attention. Nothing could be better fitted for drawing-room furniture than cabinets with "plaques" of Sèvres ware, such as that belonging to the Queen.

But the richness of the collection, whether in these or in "Buhl" work, would be, to detail, beyond the limits of a whole number of the *Art-Journal*; we can merely urge our amateur readers to examine for themselves this most interesting series of works, of periods of the greatest productiveness and invention in the history of furniture—namely, the seventeenth and eighteenth centuries—and our artist-readers to avail themselves of the privilege of sketching; to study well the great variety of design which the works afford, even within the limits of surface enrichment. Too much praise cannot be given to Her Majesty, and the other contributors, for the noble use which they here make of their collections.

THE VERNON GALLERY.

THE SEPULCHRE.

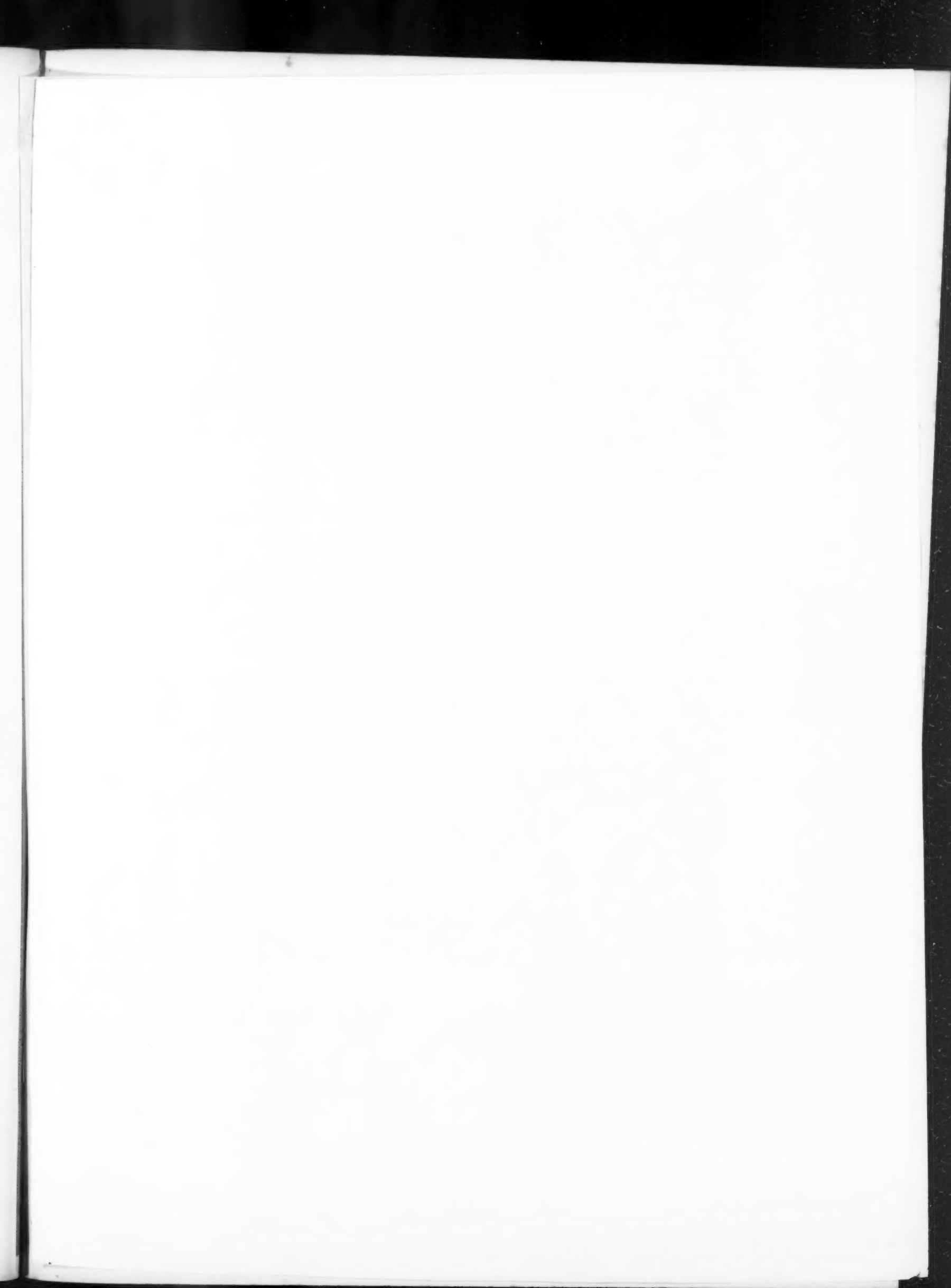
W. Etty, R.A. Painter. S. Wengster, Engraver.
Size of the Picture, 2 ft. 6½ in. by 1 ft. 3½ in.

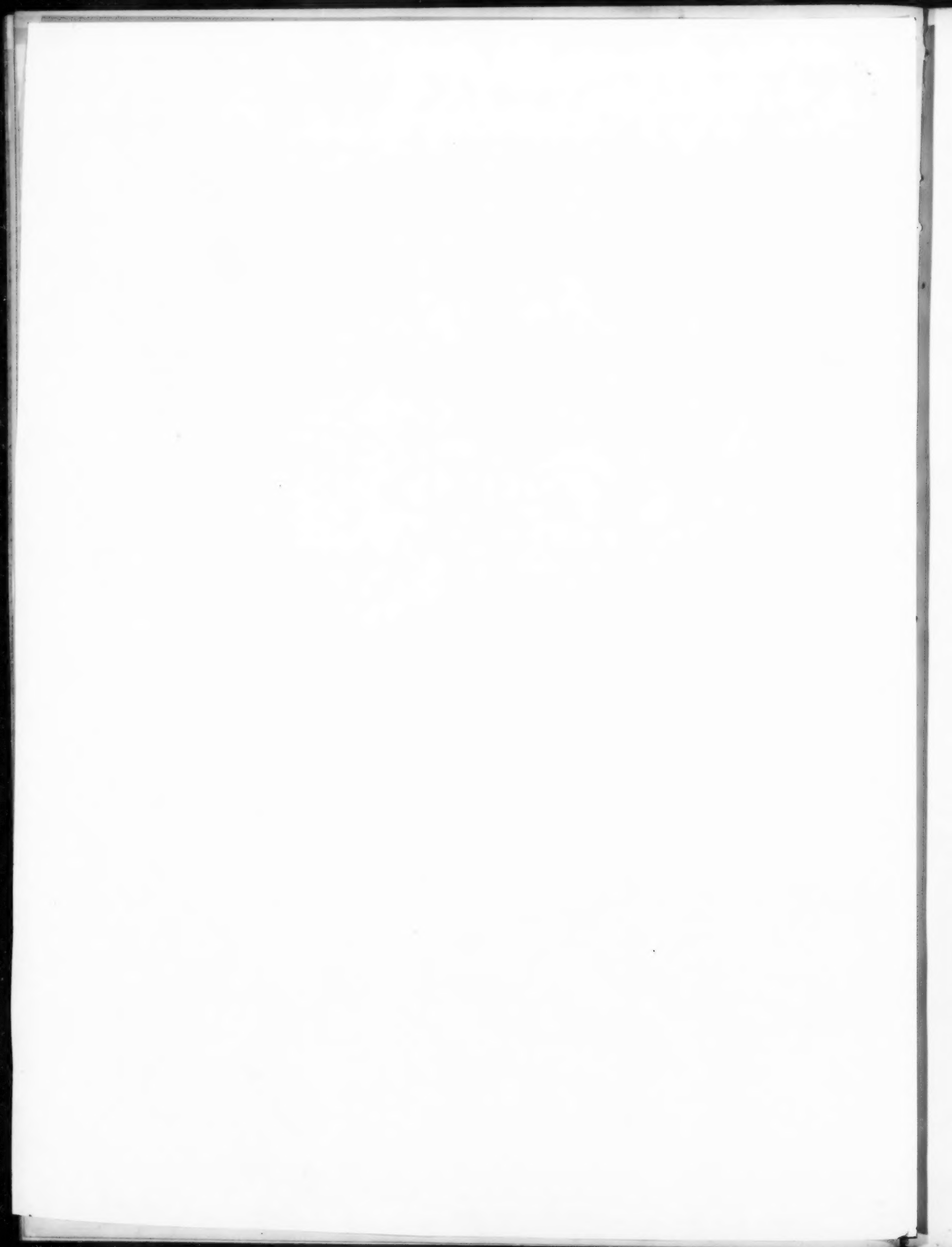
In our remarks elsewhere on Gainsborough's picture of "Musidora," it was observed that painters have more than ordinary difficulties to grapple with who undertake subjects for which nature has not qualified them; we find another instance of the comparative failure awaiting them in Etty's picture of the "Sepulchre."

The artist has referred to the Evangelist St. John for his subject; it represents Mary Magdalene at the Sepulchre; supposing the risen Christ to be the gardener.

Beautiful in feeling, and masterly in composition, as is the picture, its interest is in no slight degree marred by the uncomely figure of the principal personage in it. So coarse is it in conception, and so deformed in drawing, that one can see nothing to excite respect or veneration, but rather the reverse. The imploring look and attitude of Mary are forcibly rendered, and the stalwart figure of the sleeping Roman guard is in Etty's best manner; but these are indifferent compensations for the absence of those natural graces we look for in the figure that constitutes the point of the composition, to say nothing of the *mens divinior* the countenance should express.

In colour this picture is excelled by few which even Etty painted.







W. E. T. Y. R. A. P. A. I. N. I. E. R.

S. S. A. N. G. S. T. E. R. E. N. G. R. A. V. E. R.

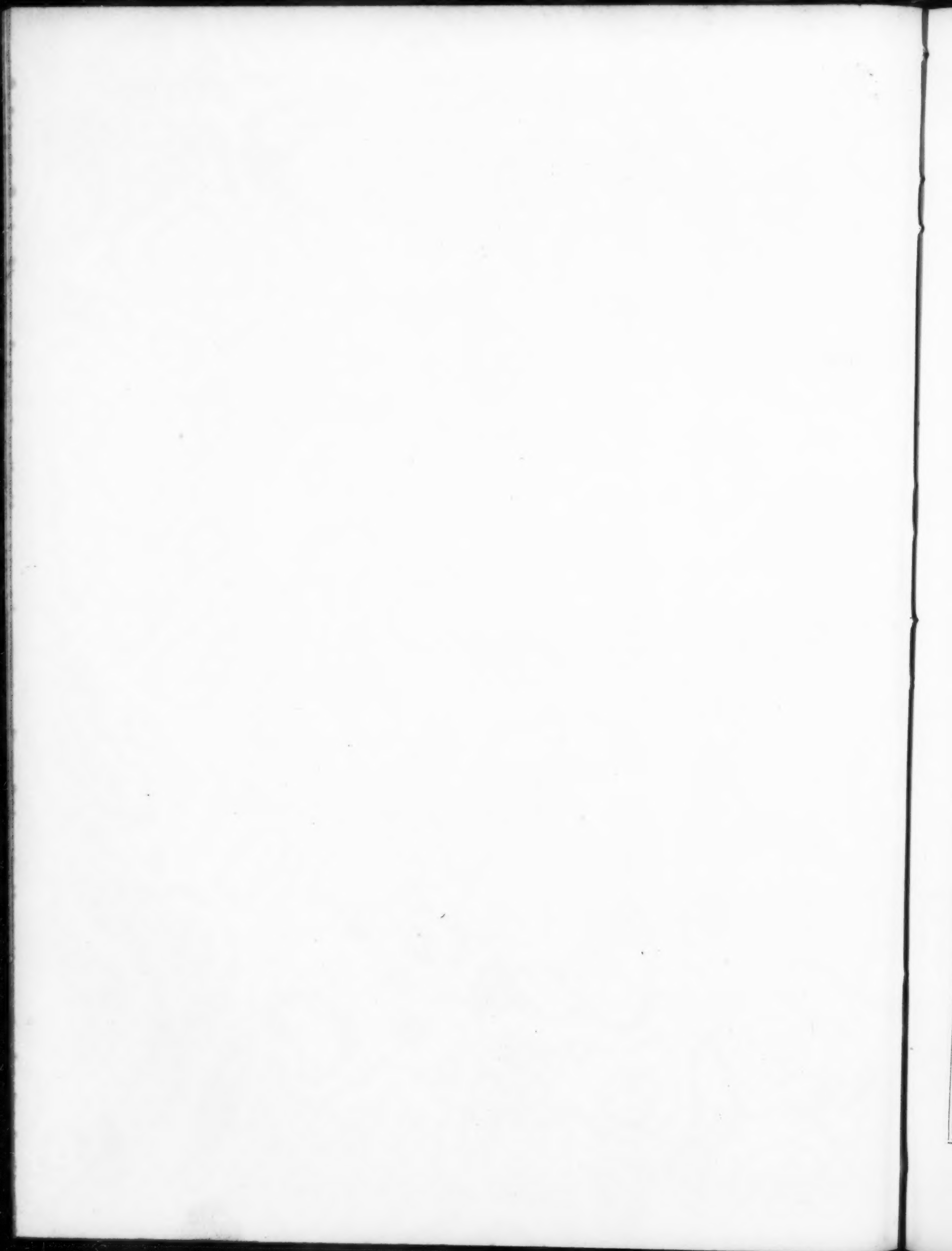
THE SEPULCHRE.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
8 FT. 0 IN. BY 1 FT. 8 IN.

LONDON, PRINTED FOR THE PROPRIETOR.

REPRODUCED BY THE B. B. C.



ADVANCEMENT OF ART.

ENTERTAINMENT AT THE MANSION-HOUSE.

OUR readers will have been prepared for an expression of the satisfaction we have felt during the past month, at the important assistance given at the Mansion-House to the advancement of science and art. We are not about to recapitulate the history of the *Art-Journal*, or seek further praise for efforts—arduous though they were—at a time when the public and national importance of the promotion of Art was little regarded by the Government or any public authorities. But we may be excused for saying, that we think we now recognise evidence of the real germination of views, such as suggested the papers “on the Embellishment of Public Buildings with Painting and Sculpture,” to which, and to the practical exemplification in the notices of the Mansion-House itself, and other City halls, so much attention has been given in these pages.*

On the 7th ult. the Lord Mayor assembled at dinner the mayors, provosts, and chief magistrates of a large number of the principal towns in the United Kingdom; and on the morning of the 8th a conference took place, when Mr. Cole, Dr. Playfair, and Mr. Redgrave explained their scheme, and the course which the Government was desirous to take for the development of a knowledge of science and Art throughout the country. It is not necessary that we should say more of the addresses, than that they were lucid statements of what is required to be known, and showed that much is due to the Department: but it is necessary that we should take note of the complete unanimity of the principal representatives, and the anxiety on all sides, to pursue the course that was indicated. It was only matter for regret that the conference instead of lasting a few hours, could not have permitted of further interesting particulars of the state of education in certain localities. The general subject of education was, however, gone into at greater length at the Society of Arts on the next day, at a meeting of delegates from Mechanics' and other institutions. At the conference at the Mansion-House, it seemed generally admitted that existing associations had not been without effects favourable to proposed exertions, but it was regretted that in very many cases, ingenuity was still required to keep alive these institutions.

In the first of the papers in our pages, it was said that the advancement of Art was advocated, not for the eleemosynary and fleeting support of artists, by what is called *patronage*. The writer had “a full conviction of the great power of Art and its capabilities, when properly presented, of tending to high moral rectitude and purity of mind in individuals, and to the real and enduring greatness of a nation;” and the like views have ever animated the management of this journal. If there be no other incentive, let it be the interest of every artist to aid in the expansion of the public mind, upon which he must inevitably be dependent.

The progress of general education must, therefore, ever have our lively regard; and the best augury for the success of present endeavours, is the fact of the judgment which makes instruction in Art, not an occasional accomplishment, but a part of such education. The Mayors of Liverpool and Manchester referred with pardonable exultation to the existence of institutions and important public libraries in their own towns; and the former gentleman, a good authority indeed, boasted of the superior ability of artisans of the present day, in regard to the execution of works from drawings. But, these statements were not recognised by other representatives, as applicable to their respective towns. We have reason to know that they would not be true of all places, even in Lancashire, and they are certainly not so as regards London.

* See general remarks in the number for August, 1852, &c., notice of the Mansion-House in the August number and that for September; of the Guildhall in October number; the Coal Exchange, Corn Exchange, Royal Exchange, Custom House, India House, and Mercers' Hall and Chapel in November number; and Grocers' Hall, and Drapers' Hall and Gardens in the number for March in present year.

It has been stated to us by an architect to whose assistance we are occasionally indebted, that he lately designed the decorations of a dining-room, which afforded a good instance of this want of requisite knowledge of drawing, amongst decorative painters. In accordance with opinions which he expressed through the medium of a contemporary, long before similar views had been promulgated by any government department, (but which every architect must ultimately arrive at, by thinking out the ordinary principles of his Art,) ornament on ceiling and wall-surface was treated without shadow. Therefore, with full-size drawings furnished, and rigidly accurate, no departure from the forms should have been apparent, where artisans understood their business. But the result was, that lines which should have had a specified thickness were sometimes that, and sometimes double what was intended; four-leaved flowers had each of their leaves different, and the whole effect was seriously injured by errors of detail. That as much difficulty would result from ignorance of the science of colour, and consequent incompetence to mix the tints required, would be obvious. Now, here was a case, where artisans, properly educated for their ordinary work, should have had no difficulty. But, without the employment of very superior workmen, (who, we beg our readers to observe, are generally foreigners,) involving expense which had not been contemplated, it was found impossible to get the work set right; and the architect was actually told by the master painter, that the failure resulted from the necessity of precision in the mechanical kind of work, whilst defects would have been unobserved in ornament painted in light and shade. So that we find ourselves in this seeming paradox:—that where something of artistic handling would appear to be necessary, we are actually in a better position, than where simple outlines have to be drawn and observed:—that English artisans are able to execute work where bad principles have governed the design, and that they are totally unprovided with the essential knowledge and skill to even mechanically follow the exemplification of good principles. Thus, the work that is before the country is extensive and multifarious. As regards correct principles, we shall shortly have little to fear in our artists; the real labour will be in the education of the workman.—We need only add that the proceedings at the meeting were ably conducted, and were wound up by the Lord Mayor with great tact in a series of resolutions, pledging the representatives to exertions in their several localities.

No less gratifying to ourselves, from the interest we have taken in arguing the value of such meetings, was the *conversazione* in the evening, when a brilliant assemblage of persons of the greatest importance, from their position or their standing in connection with science or Art, and including many ladies, were received by the Lord Mayor.

Two thousand cards we were told had been sent out, and for several hours, the extensive suite of rooms described in our numbers for August and September last, were thronged by crowds of visitors, occupied in conversation, in listening to the military band, in taking refreshments, and in examining the works of sculpture and painting, and the educational drawings, models, and apparatus. The walls of the room, noticed as the ball-room in our pages, and tables around, were filled with these latter mentioned objects, exhibiting an amount of machinery for education, and chiefly in connection with Art, which should in very few years produce great results.

The paintings were hung on a low screen along the middle of the Egyptian Hall, and included works of some of our best artists. The difficulty which in the article referred to, was seen in the position of the niches, has been met by the proposal to place the intended statues on pedestals, between the columns, and to remove them on certain occasions temporarily to the niches. Certainly, the value of sculpture in the effect of an apartment, and the full justification for the intention of all we have lately published as to the City Halls, was never more apparent than on the occasion of the *conversazione*, when casts from celebrated statues were disposed by

Mr. Bunning in the manner intended. They contributed much to the perfection of the arrangements, and showed, as already urged, that good plaster casts might be introduced in many cases, where further expense might be too great.

We must, however, not omit to say, that the profuse hospitality of the City of London goes somewhat beyond what is necessary for the advancement of science and Art. Coffee, ices, capillaire, cool sherry and sparkling champagne, cakes and seltzer water—in quantity and quality—were surely enough during the evening, to astonish the country visitors, and many a denizen of the west end besides. What need then of a supper on a still more prodigal scale, with more champagne? The thing is a mistake. Of course if such assemblages of literary, artistic, and scientific men can take place once a month in the season, as one might expect in the Mansion House of the chief magistrate of this metropolis, we shall be open to the retort that we have no business with the domestic economy. But when it is notorious, that the idea of entertaining men of the class referred to, has but recently penetrated the little district east of Temple Bar, and when we are continually obliged to notice—if we are not indeed told—that the funds of the Corporation leave little for expenditure in works of Art, it does seem on all grounds, injudicious to commence a most desirable movement with expenses which, we maintain, do not add one *iota* to the comfort and satisfaction of the visitors. Our objection is to the system; to the present Lord Mayor we have nothing but cordial thanks to offer for the assistance which he has personally given to the advancement of our long desired object—acted as we believe he is by real conviction of its importance. So far from there being any present intention of halting in the good work, meetings of a similar kind are to be arranged shortly; the Lord Mayor's idea being, as we were informed by him, that to the first schoolmasters should be especially invited. If his lordship can leave his office in November, feeling that he has done anything, however slight, to elevate the position of the educator in public estimation, he will not be without the thanks of the *Art-Journal*, for that one of the good deeds of his mayoralty.

THE BRITISH INSTITUTION.

THE OLD MASTERS.

THIS exhibition was opened to private view on the 4th of June with a collection of 173 works of Art, constituted, as usual, of contributions from many of the most valuable private collections in the country,—and one or two works from the collection of the late King of the French, which was recently sold by auction. The first picture in the catalogue is by Rubens, and the property of the Earl of Darnley; it is entitled, ‘Thomyris, Queen of the Massagets, ordering the head of Cyrus to be dipped in blood.’ The subject is not agreeable, but the composition is full of the most effective dispositions, powerful in colour, and original in character, with the exception of that burly lady—the Thomyris of the scene—whom we all know so well. The impersonations are nearly all present upon one plane; the various excellence, however, and skill of the *ensemble*, make us forget here, as in his other works, that Rubens's men are all coarse, and his women graceless. No. 3. ‘The Charity of St. Thomas de Villanueva,’ by MURILLO, the property of T. Baring, Esq., M.P., was purchased, we believe, at a late sale for 700*l.*; it is a small upright, sketchy, but admirably put together, having been painted after Murillo had seen Moya and Vandyke. No. 6. ‘A View in Cologne,’ VANDERHEYDEN and A. VANDERVELDE. H. T. Hope, Esq. This is a gem, outstripping in all the best qualities of Art any production of microscopic execution we have ever seen. No. 7. ‘Landscape and Cattle,’ CUYP. The Earl of Carlisle. This is somewhat hard in execution, but signalled by that tranquil and captivating lustre which distinguishes Albert Cuyt alone.

No. 10. 'Charles II. when Prince of Wales,' PETER TYSSENS. The Earl of Craven. This portrait, we think, was painted when Charles was about fourteen, representing him in that splendid suit of armour which was made for him when Prince of Wales, and which is in the Tower, or, it may be, at Windsor. In this portrait the painter does himself justice, but does not compliment Charles; the mask is beautiful in colour, but the features bespeak the dulness and sensuality of the future Old Rowley. No. 13. 'Dutch Lady and Gentleman,' REMBRANDT. H. T. Hope, Esq. Two small full-lengths, admirable in finish, quite as careful as the famous young Rembrandt in the Pitti. It is amusing to consider these characteristic identities. No. 15. 'Prince Maurice,' VANDYCKE. Earl of Craven. This is one of three valuable works which hang nearly together; they are all the property of Lord Craven, into the possession of whose family they came we believe directly, not long after they were painted; the other two are 'Charles I.,' by MYTENS, and 'Prince Rupert,' by VANDYCKE. No. 16. 'Cupid and Psyche,' CLAUDE. F. Perkins, Esq. This is a very fine picture, presenting a simple opposition of a mass of dark and a breadth of light with the most perfect preservation of tranquil effect. We remark in the cracks of this picture an exuding of raw colour, betraying its having been subjected to some process of cleaning. No. 17. 'La Fête des Chaudrons,' TENIERS. The Duke of Bedford. This is an open scene, full of figures, wonderful in variety of character and dispositions, but wanting the richness of colour and softness of execution which are among the best properties of the best works of the painter. No. 23. 'Portrait,' MORONI. Lord Dufferin. There were four Moroni, but this must have been Giovanni, who was famous for portraiture; the work is of pre-eminent excellence. No. 29. 'Portrait,' L. DA VINCI. H. D. Seymour, Esq., M.P. A well-known study of a female head. No. 39. 'A Woman peeling Turnips,' MAAS. H. T. Hope, Esq. A dark picture, but very transparent in its depths,—most successfully elaborated throughout. No. 50. 'The Visitation of the Virgin,' M. ANGELO and S. DEL PIOMBO. W. D. Bromley, Esq. This is a transferred fresco, from the wall of the church of S. Maria della Pace, in Rome; it is distinguished by simplicity and boldness; much of the colour is gone. No. 51. 'The Disputed Reckoning,' TENIERS. F. Perkins, Esq. This picture suggests that Teniers had been, while painting it, impressed with the colouring of Ostade, especially in his secondary dispositions. No. 52. 'Landscape and Figures,' BOTH. The Duke of Devonshire. This is distinguished by the very highest excellence of landscape Art; the foreground is exquisitely painted. No. 53. 'Virgin and Child,' A. DEL SARTO. Lord Wenlock. A small study of much beauty and brilliancy, but without the power and richness usually seen in the works of the master. Andrea is seen only in Florence. No. 62. 'A Village Feast,' TENIERS. T. W. Capron, Esq. A small sketch, rich with mellow and harmonious colour. No. 64. 'Don Andres de Andrade, Leader of the Processions of the Cathedral of Toledo,' MURILLO. T. Baring, Esq., M.P. This picture was, we believe, purchased at a recent sale for one thousand pounds, the commission extending to seventeen hundred, should the biddings rise very high. It represents a gentleman in black, his right hand resting on the head of his dog. The striking feature of the work is an extravagant head of hair, and the limbs are curiously drawn; in short, we wish the painter had had a better subject. The work is one of those costly 'eccentricities,' which are continually seen in collections. No. 73. 'Roman Augurs,' SALVATOR ROSA. Earl Beauchamp. This is a production full of elevated conception. No. 74. 'Cattle-Piece,' CUIP. F. Perkins, Esq. One of the best of the minor works bearing the name of Cuijp: it is beautiful in colour and chiaroscuro. No. 78. 'Fortune,' SALVATOR ROSA. Earl of Beauchamp. This picture may be by Salvator, but it is in everything very different from his other works. No. 79. 'A Card-Party,' JAN STEEN. J. M. Oppenheim, Esq., No. 80. 'Our Saviour and the Woman of Samaria,' and No. 81. 'Landscape

and Figures,' BERGHEM. Edmund Foster, Esq., are three works of exquisite quality. No. 86. 'A Concert of Children,' FRA BARTOLOMEO. Rev. J. Sandford. This has not the usual force and colour of Fra Bartolomeo: it looks like a study for a portion of a fresco. No. 90. 'Prince George of Saxony and the Reformers, Luther, Lariestat, Zuinglius, Melancthon, Oecolampadius, and others,' L. CRANACH. Earl of Craven. A highly-interesting example: it is in very fine condition, and the portraits show the men as we have been accustomed to see them represented. No. 98. 'View in Venice,' CANALETTO. Duke of Newcastle. This picture is so broad in light and middle-tone, that it looks as if it had been left in a state for glazing. No. 107. 'Scenery near Subiaco,' BOTH. F. PERKINS, Esq. A large glowing picture of masterly style: the foreground is remarkably rich in material. No. 111. 'A Man's Head,' F. FRANCA. John Freeborn, Esq. In manner and character this picture is very like the Doni portrait by Raffaele in the Pitti. No. 113. 'View in Venice,' CANALETTO. Duke of Newcastle. A very fine example of the master. No. 116. 'Adam and Eve,' VANDER WERF. Earl of Derby. Two small figures, worked out with the most exquisite finish.

In a notice so brief of this valuable and beautiful collection, we have necessarily passed many works of which a lengthened description were due had we sufficient space. The South Room is, not less than the other two, full of works of the highest class, but of these we can name only a very few. No. 121. 'Children of the Freemasons' School passing in Procession before the Prince of Wales and the Duke of York,' STOTHARD. Miss Burdett Coutts. No. 133. 'The Card Players,' Sir D. WILKIE, R.A. Miss Bredel. No. 141. 'Portrait,' C. JANSEN. J. Hussey, Esq. 'The Judgment of Solomon,' HAYDON. Sir E. Landseer, R.A. 'Lady Burdett and Sir F. Burdett, two portraits,' LAWRENCE. 'Ixion,' LANCETTO. Duke of Northumberland. 'Westminster Bridge,' CANALETTO. Duke of Northumberland. 'Courtship,' GREUZE. Miss Burdett Coutts. 'The Tenth Plague of Egypt,' TURNER. G. Young, Esq. 'Garrick and his Wife,' HOGARTH. The property of Her Majesty. 'A Missal, the Last Judgment,' JULIO CLOVIO. C. Towneley, Esq., M.P., and TURNER's 'Temple of Egina,' the property of W. Ellis, Esq., M.P.

THE DANAID.

FROM THE STATUE BY C. RAUCH.

CHRISTIAN RAUCH has, for a long series of years, been distinguished as one of the most distinguished sculptors in Germany: he is associated with the school of Berlin.

To enumerate all the works executed by Rauch would occupy too large a space in our columns; they consist principally of statues of celebrated individuals,—kings, warriors, and statesmen, many of them of colossal size; busts, of which he sculptured no fewer than sixty-nine, between the years 1799 and 1824; monuments, bas-reliefs, &c.: his industry has been no less notable than his genius.

His beautiful statue of the Danaid was executed in marble for the late Emperor of Russia, about twelve years since. From the writings of the ancients, we learn that the Danaides were the fifty daughters of Danaus, King of Argos; they, as a punishment for the murder of their husbands, which all, save one, effected on the same night, were condemned to keep a vessel full of holes constantly filled with water; and, as a consequence, their labour was without termination.

The figure by Rauch is represented in the act of emptying her vase; the sculptor has availed himself of the natural attitude which the body and limbs would thus assume, to give it a most graceful pose, the lines on either side being most harmonious though varied. We trace in the form of this royal daughter of Greece the manifestation of those attributes of beauty, which have impressed us from the writings of the olden classic times, and from the works of the Greek sculptors themselves.

ART IN CONTINENTAL STATES.

PARIS.—The French Exhibition, which has been looked forward to with great hopes and expectations, is excessively feeble; if we were to judge of the state of intellect in Art by what we saw here, we should place it in France at a very low standard. Most of the greatest names are not to be seen in the catalogue;—we have neither Ingres, Scheffer, Delaroche, Vernet, Decamps, Gudin, J. Dupré, Lehman, Coignet, Brascassat, &c. Of course, there is a considerable display of talent, but not what one ought to expect in Paris: the tendency to manual dexterity rather than thought is dominant. The honours of the Exhibition belong to Gallait, a Belgian artist, educated principally in Paris; his 'Tasso in Prison,' and the 'Last Moments of the Count d'Egmont,' are fine historical performances,—well-conceived dignity and thought are their prominent features. Benouville has a small painting worthy of Le Sueur, 'St. Francis d'Assise Dying, blesses the Town of Assise;'' a few monks with their backs turned to the spectator, and an arid landscape is all the picture contains, but the religious feeling spread over this production places it in the highest class of Art. Mademoiselle Rosa Bonheur has executed the 'Horse Market at Paris;'' it is large, seventeen feet long, and is a most splendid production. Robert Fleury has the 'Death of Montaigne;'' it is very inferior to his former works. Laudelle's 'La Renaissance,' is an allegorical subject well treated. Winterhalter's 'Florinde,' exhibited in London last year, appears here also. Troyon has three 'Landscapes and Cattle,' of a good character; Ziem, two beautifully-coloured scenes; Chenavard, three fine cartoons, originally intended for the Pantheon; Corol, Cabot, Français, are very inferior this year to their general productions. There is of course, the usual display of large pictures for churches, amongst which is distinguished as a fine bold painting, the 'Martyrdom of St. Peter,' by Dumaresq, a young man of great promise. The sculpture is very indifferent. Dieudonné's marble group of 'Adam and Eve,' is one of the best and most important. Pollet's bust of a 'Bacchante,' Debay's, sen., 'Young Girl on the Sea-Shore,' Debay's jun., 'Modesty Yields to Love,' and Desboeuf's 'Pandora,' are clever statues: the small statuette-portraits, equestrian and others, by Gayraud, jun., are very beautiful. Numerous clever water-colour and crayon drawings are exhibited, uninteresting to detail. The engravings are enriched by that splendid monument of the Art, the 'Hemicycle of the Palais of Fine Arts,' by Henriquel Dupont, after P. Delaroche: this is a splendid production, worthy of any age. Summing up, the whole of the Exhibition shows a great desire to earn money, and little to acquire fame. The number of articles sent for admission was 4270, of which 1768 have been admitted, viz., paintings, 1208; sculptures, 321; the rest, architectural drawings, engravings, &c. The artists in general complain wofully of the state of Art here; the first-rate get commissions, the rest seem to be entirely neglected.—A collection of pictures was recently disposed of here, realising good prices; a 'View of Italy,' by Berghem, 14,800 francs; a Rembrandt's Portrait, by himself, 18,000 francs; 'An Interior,' by A. Ostade, 7200 francs; 'Players at Bowls,' Teniers, 5900; Claude's 'Sea-Port,' 5100 francs; Vanderneer's 'Dutch Village,' 7400 francs; a picture, by G. Dow, in a sad condition, 4400 francs; a 'Portrait,' by Bordone, 5800 francs.—M. Schnetz is named Director of the School at Rome.—David d'Angers, the sculptor, exiled for political opinions, has obtained leave to return, and is now in Paris.—The purchases made this year at the Salon for the Maison de l'Empereur, consist of a 'Landscape,' by Reigniers; a 'Marine View,' by Tournemine; 'Portrait of the First Consul,' by Yvon; Boitel's 'Bust of General Petit;'' Calmel's statue of 'Calypso,' Preault's 'Dante and Virgil.' Medallions,—Leonard Morel's shield in gold, silver, and iron, representing 'Courage overthrowing Anarchy;'' 'Landscape,' by Daubigny, and an enamel by Mme. Pauline Laurent.

MUNICH.—Two colossal bronze statues have been recently cast in the Royal foundry here; one, an equestrian group, by the Swedish sculptor Fugelberg, of Gustavus Adolphus of Sweden, intended for the cathedral of Göttenberg; and the other, of Patrick Henry, one of the founders of American independence, which is to form a portion of the 'Washington' monument about to be erected in the city of Washington. America is making rapid advances in the acquisition of Art-works; she is striving with laudable zeal to emulate the 'old countries' in that knowledge which is a nation's true wealth.

THE NATIONAL GALLERY.

THE following gentlemen constitute a PARLIAMENTARY COMMITTEE appointed to inquire into the recent "picture cleaning," and the general management of the National Gallery:—Lord Brooke, Lord William Graham, Lord Seymour, Sir W. Molesworth, and Messrs. Charteris, Raikes Currie, Ewart, Goulburn, Hamilton, Hardinge, Labouchere, Marshall, Milnes, Sterling, Vernon, Baring Wall, with Colonel Mure for chairman. The committee has held numerous sittings, both at the Palace of Westminster and in the National Gallery, and has examined a number of witnesses. These latter may be divided into three classes, viz.:—amateurs, artists, and picture-dealers, the latter portion being also "cleaners" as well as dealers.

These three classes, as may readily be conceived, are antagonistic in opinions. An enormous "blue book" will, at no distant period, detail, with the report of the committee, the voluminous examinations, at the present time exceeding five thousand questions and answers. Very little corn will be found with the chaff—the examiners and a portion of the witnesses working in the dark, the picture-dealing class mystifying as much, and as many, as they can.

What the report of the committee may embody, it would be presumptuous to anticipate; when it appears before the public it must form the subject of an extended notice in these pages, exposing, as it certainly will do, the very limited Art-knowledge in our own country of those on whom the people naturally rely for instruction and guidance in the Arts.

Although this semi-judicial inquiry into the late proceedings of the trustees of the National Gallery has been wholly instigated by a couple of pseudo-artists, neither of them beyond what our neighbours designate as "croddies," yet good may ensue from it, should the Government, acting in accordance with her Majesty's speech from the throne, accord the means to make the national collection worthy of the nation, unclogged by the existing vague duties of the trustees, and the unsatisfactory delays which arise in reference to any single acquisition by purchase.

It cannot be concealed that hitherto, in the purchase of additions, there has been neither plan nor purpose: neither master, quality of the specimen, school, nor the epoch illustrated, has ever entered into consideration. Therefore we have a mere hotch-potch gathering; some masters abounding, while many of the greatest names in Art are totally unrepresented.

The evidence on the cleaning given by amateurs will induce many to smile at the mystification of operators. They seem unaware that Dr. Johnson has written "Where secrecy or mystery begins, vice or roguery is not far off." The blue book will tell us how many English razors were destroyed by a Roman professor of the restoring art, to clean off the varnish from a small specimen; or how, in despair of all ordinary means, a lucky thought flashed on the practitioner's mind, that brick-dust was the panacea, which he eagerly rubbed up from the bricked pavement of his studio. Another witness of the amateur class informs us that there exists at Rome restorers so clever, that, however ruined a work of Claude may be, they could repaint it up to its pristine excellence.

The opinions elicited from the several distinguished artists who have been examined, offer a charming diversity, and tend to prove that the intensity of their own immediate studies had absorbed their entire attention. It is so free from twaddle and pretension, that when given to the public it will delight by contrast. Sir Charles Eastlake had the courage to say, that Claude's execution was what painters called "wooden;" and Sir Edwin Landseer that the sun in the "Queen of Sheba" picture was not distant enough. These remarks, so perfectly just, have disturbed the inherited notions of Claude's excellences in every point, and will lead to a fairer appreciation of his artistic qualities.

The picture-dealers, restorers, and mystifiers of decay and damage by *toning*, as the cant phrase

goes, have had a glorious field day, and have "come out" strong in their several vocations. Glazing, scumbling, and toning have been held to constitute painting; while real painting, solid, firm colour, has been discountenanced as if it were merely a foundation for the after impure practices. We heard of glazings, semi-glazings, general glazing over the entire surface of pictures, and every variety of quackery that could aid deception, and uphold the brown hue, the sickly fog which conceals the true hues of the ancient masters, and injures the living students by inducing imitation of perished colour and dirty surface.

To perpetuate this delusion, the "outcry," as it is somewhat absurdly called in the parliamentary court of inquiry, has been raised by the accidental admission into the columns of the daily press of the vituperations of Messrs. Moore and Davis. The evidence offered to the parliamentary committee is unauthenticated, as in the courts of law, by the solemnity of being given on oath, and the imps of deceitful dealing have had full swing of the stock phrases of their craft.

The good that will arise from the evidence and enquiries may lead to the establishment of a National Gallery upon a sounder basis, by a more vigorous administration, and this will prove the only valuable portion of it. It cannot be concealed that the trustees, however exalted their position, and highly honourable their conduct, have been trammelled by the difficulty of obtaining Treasury grants, and by the influence of observations in parliamentary discussion.

If we are, or ought, to have a National Gallery, it is unquestionably for a two-fold purpose. First, the elevation of the public taste and consequent refinement not only in Fine Art, but in its more extended relation to the union of Fine Art with manufactures. Secondly, for the instruction of students in Art, for the Art-education of those who are hereafter destined to exalt the English school by their pictorial productions, or to influence the artistic quality of industrial utilities.

For the public instruction they may now revel in the flesh tints of the large Guidos, and the head of a lady by Bronzino. London fog may be felt in the Cephalus and Procris by Claude, and sunny Italy in the Salvator Rosa. It were useless to reiterate what has been over and over again urged upon the unwholesome study of smothered up pictures. If they are not to be cleaned because the market value, given by the veil of impurity, is diminished, and pictures are only to be valued for so many pounds sterling, it were better to turn their faces to the wall, and inscribe on their backs, this picture is worth 500*l.*—that picture is worth 1000*l.*—and so on. Our students would then study nature, and farewell to the brown tree, the cremona fiddle, glazings, towing, megilp, asphaltum, bitumen, mummy, gumtion, and the century of nostrums that hasten modern pictures to premature decay.

During a recent visit to the National Gallery on one of the days reserved to students, we observed there were no fewer than three copies in hand of the "Fresh Gale at Sea," by W. Vandervelde, while another student was repeating his copies of Canaletto. From this constant repetition of pictures no one can doubt but that these students are picture-dealers' hacks—the fact is indeed notorious enough. Another want is urgent in the National Gallery, affecting the real students; there is no supervision, advice, or correction by a professor in their studies—they proceed, copying in their own way, without any kind of interference or information from any one able to afford it. This course is so glaringly erroneous that it would be scouted in any other branch of Art, science, or industry. But we have said enough; there is hope for the future, for however insignificant or unsatisfactory the present inquiry may be, it will inevitably lead stronger and better cultivated minds to urge earnestly a more vigorous and rational administration of the National Gallery.

THE NEW CRYSTAL PALACE.

It has been our pleasant duty hitherto to record the onward progress of the vast structure at Sydenham, destined for the instruction and enjoyment of so many of our own countrymen, as well as visitors from beyond sea; for assuredly it promises to ensure many visits from all who come to London—this new "sight" so far outdoing all that has been done in the way of exhibitions hitherto. Indeed, the gigantic idea, increasing with its own growth and developing itself with an immensity which throws all previous "exhibitions" into the shade, may be considered as no unfitting type of the modern progress of the nation which grasps at all novelties, and with a business-like determination makes the dream of a philosopher become the reality of the practical mind. To bring from all quarters of the world the relics of past ages, and of the present manufacturing Arts; to resuscitate the fallen glories of Ancient Egypt, Babylon, and Assyria, to restore the dwellings of Pompeii, to gather from many sources the wondrous works of Greece and Rome, might be a dream for the scholar or the antiquary a century ago, but one which even he would dismiss as hopeless to realise. In the present age he is aided by the capitalist, and his dream becomes a truth—a real thing—a part of the system of teaching now adopted by those wiser schoolmasters who disburse knowledge under the mask of pleasure. Within the glazed walls of the Palace at Sydenham all this and more is now effecting; the experience of travellers, the knowledge of antiquaries, the taste of artists, all combine to bring together past ages and scattered experiences for the benefit of home-dwellers or pleasure-seekers from our modern Babylon. It is not only to this kind of pleasant information the visitor will be enchained; the costliest, the most beautiful, as well as the most simple, fabrics in manufacturing Art, will here meet the eye, and ladies may come to the Palace as to a bazaar. If the attraction of all this should not be sufficient, and the many "in populous city pent" wish for the sight of verdure chiefly—the longing that citizens of all lands feel in the time when "summer's joys are dear"—they will find here a garden as beautiful as Chatsworth, as luxurious as Versailles, and in a locality commanding a view over the finest county of England, and one which may give honest pride to the native when exhibiting it to the foreigner. When we think of the hitherto unapproachable luxury of a garden of this kind for the use of "the million," and see it now in progress, slowly and surely; its terraces upraised, its fountains dug, its walks laid down, its trees beginning to be planted, we know that we live in times when enlarged thought and true philanthropy is at work, and we feel the additional safety all this gives us as a people, in the consciousness that there is no restrictive policies or narrowness of mind in carrying out wholesome schemes of public benefit; that men of intelligence and large capital will cheerfully combine to produce for the wants of all, those mental pleasures, even to luxury, which two centuries ago royalty only could command. The Versailles of Louis XIV. with its selfish and gaudy glories, its wretched workmen worn to death in winter in forming its terraces and alleys, and consigned unfeelingly to hospitals and graves, to be succeeded by an exclusive race of heartless courtiers, rises before our mind as we write; and how great the contrast to the busy, active, and happy swarm who so industriously work in the gardens at Sydenham, not only that the wealthy should have recreation, but that the tired artisan, his wife and family, should with their moderate means secure the same innocent and ennobling pleasure; and the skittle-ground and tap-room be deserted for nobler and purer localities.

Since we last recorded the great doings on the hill-side at Sydenham, we find that two months of steady labour have contributed toward perfecting much that then was in a condition more to be guessed at than seen. The extra beauty possessed by the Palace itself is made more visible to the eye, inasmuch as the western half is now so far finished that the roof is completed, and the

flooring, glazing, and painting, all following each other in succession, a very perfect idea of the building when finished can here be formed. The enormous size, great strength, and yet great lightness of this vast erection, is one of the marvels of modern constructive genius. The lofty semicircular roof is a feature of great beauty, and the constant variety and gracefulness of linear perspective it affords the spectator, particularly at those points where transept and nave cross each other, are singularly happy and beautiful. Its galleries of Art, too, are filling fast, and groups of statues and casts of all kinds are being finally arranged by the artistic corps who fill this portion of the works, all being busily employed moulding, painting, and arranging the thousand objects which are to instruct the world in the history of human progress in Art, for the last three thousand years. Here meet the sphynxes of Egypt, the lion-headed deities of Assyria, contrasted by the graceful forms of Greek and Roman mythology, "that poetic religion" as Gibbon emphatically calls it. We shall see the onward march of the human mind as visible in the Arts, in a manner more perfect, and with greater opportunities of contrast than we have had before, and hence we shall be enabled to form a just and truer estimate of all.

Leaving the crest of the hill and descending to the gardens, we there notice, shaping themselves into picturesque forms, the terraces, parterres, and slopes which are destined to receive their thousands of spectators, and give them that gratification within half an hour's safe and easy ride from London, that was not hitherto to be had nearer than Versailles—if to be had then; for Versailles begins to be a thing of the past, to be succeeded by the great present which Sir Joseph Paxton is now about to give us. We look forward with much interest to this portion of the Crystal Palace, and we feel that here will be a beauty, a novelty, and a relaxation, which our great capital wants more than anything else, and which will make the grounds of the building a valuable public boon. Great and grand as the Palace itself may be, and abounding with objects of interest; we cannot also help feeling how much its attraction will be heightened by the lovely gardens at its feet;—and how healthy to the vast population of London this sylvan spot will be! To the rich these gardens will be an attraction for their sumptuousness, and the wealth which has been lavished on their beauty; but how much more will this be felt by the tired labourer, who can emerge from the densely populated alleys of London, from the smoky, dusty, noisy workshop, and find himself within "the charmed circle" of the Sydenham Palace Gardens. This, to our minds, is the grand, humanising, and healthy feature of the entire project, and one which gives it a claim to the attention of the statesman and philanthropist. But in every way the scheme now in process of realisation must prove beneficial, if wisely carried out, as we doubt not it will be, to the classes most interested in its success; of course we are not now speaking of those who are looking to pecuniary advantages to be derived from it. The working man will here have not only the opportunity of recruiting his exhausted strength and energies amid the charms which the hand of the scientific landscape gardener has added to the beauty of nature, but he will gain access to, and derive instruction from, what the industry, intelligence, and genius of ages have accomplished in the highest arts of civilisation.

We leave then for the present the more detailed notices of what is to be done, preferring to record the constant labour now going on in all parts of the building, but month by month we may have to narrate what is actually effected,—how collections shape themselves into form, and how the Palace gradually approaches completeness, and the gardens progress to perfection. The promise is great, the proceedings toward ensuring that promise are also great, and we look forward with confidence to the works of the present summer, as a means toward a triumphant completion of the marvellous project in the ensuing year.

THE VERNON GALLERY.

MUSIDORA.

T. Gainsborough, R.A., Painter. P. Lightfoot, Engraver.
Size of the Picture, 5 ft. 11½ in. by 5 ft.

THERE is scarcely sufficient subject in this picture to justify the importance which the artist, by making the figure life-size, has given to it; had he reduced it to a half, or even to a third, it would in our opinion have been a far more interesting work of Art. It may, moreover, be doubted whether the talents of Gainsborough were precisely adapted to the representation of the nude figure, especially of females. As a portrait-painter, he evinced genius of a very high order; and his landscapes, particularly when associated with rustic figures, are of unquestionable excellence; but we do not generally find in his manner such a quality of delicacy, nor in his matter enough of poetical imagination, to warrant the assumption that he would ever have dealt successfully with subjects of the class before us. Gainsborough painted, and most admirably too, what he saw in the living world around him, but we think his faculty of invention could not carry him safely into the region of ideality, the most difficult and uncertain as to a satisfactory issue, into which an artist can penetrate. Such a remark cannot be considered derogatory to the painter's high reputation, inasmuch as a comparison of one gift with another, does not necessarily render either less valuable in estimation.

As one of the very few examples of this class which Gainsborough produced, his picture of Musidora is not without interest: what it was originally in point of colour is now rather difficult to determine, but we may readily assume it had a very different appearance from that it now presents, for the artist knew well the value of rich and powerful tones. The work has, however, lost much of its brilliancy, and nearly all the forms of the masses of foliage behind the figure have become blended into an almost flat surface; in the upper part of the waterfall too, the lines show themselves hard and streaky; and although Mr. Lightfoot has done what he could to remedy these defects, it was impossible to conceal them altogether without altering the character of the picture as it now stands. It is only justice to the engraver to make these remarks, that the faults, if any should so consider them, may not be laid to his charge.

PICTURE SALES.

THE gallery of Spanish pictures collected by the late King of the French, Louis Philippe, has been dispersed by the hammer of Messrs. Christie and Manson. The sale was divided into three parts, and the first portion was offered on the 6th and 7th of May. The number of pictures included in these two days' sale, was one hundred and sixty-eight: they realised about 10,000*l*. To account for the relative smallness of this sum, we may remark that the Spanish School of painting has few admirers in England; it has never been brought prominently before the collector, whose knowledge of its character is chiefly gathered from the few specimens of Murillo and Velasquez which are sparingly scattered through the country; of works of men less distinguished, he is, generally, in profound ignorance. Again, the majority of subjects introduced on the present occasion, was but little calculated to please an Englishman's eye, howsoever popular they may be among those who originated them: saints and martyrs, attenuated, ghastly-looking monks and nuns, innocent of "damask cheeks," do not constitute the most pleasing pictures, and are certainly not those which our countrymen would choose wherewith to decorate their mansions; living flesh, smiling faces, and joyous sentiment, are much more in accordance with their tastes and feelings. One more objection, and that not the least of all, would be obvious to any who saw these works; the size of the canvas in very many instances would be an insuperable bar to their reception in most private galleries.

With such a result as we have just indicated, it would needlessly occupy a large portion of our space to record, in detail, a list of the pictures with the prices they fetched; we shall specify only those that realised the highest sums, which must not, however, be taken as expressive of the highest merits. "The Minister Olivarez," by Velasquez, sold for 310 guineas; "Mariana of Austria," attributed to the same painter, 185*l*.; "Philip IV. of Spain," Velasquez, but supposed by some to be only a copy of that master, was purchased by Mr. Farrer for 250*l*.; "Joseph and the Infant Christ," in the later manner of Murillo, though much damaged, sold for 440*l*.; the "Conception," a large picture by Murillo, with the glazings cleaned off in some parts, 810*l*.; it is in the painter's second manner; a smaller work of the same subject, 270*l*.; the "Virgin and Child," Murillo, in a dilapidated condition, 180*l*.; "Joseph and the Infant Christ," small, by Murillo, 155*l*.; the same subject by the same hand 300*l*.; the "Virgin and Child," known as the *Virgen de la Faja*, was knocked down for 1500*l*. to the Duc de Montpensier; it is much to be regretted this fine specimen of Murillo's pencil was not secured for our National Gallery. A fine example of Zurbaran, his "St. Francis Kneeling, with the Stigmata," was, we understand, purchased for our national collection, for 265*l*. Four large pictures by this master, were sold in a lot for 1700*l*.; the subjects were the "Circumcision," the "Adoration of the Shepherds," the "Adoration of the Magi," and the "Conception." "A Florentine Nobleman," attributed to Sebastian del Piombo, realised 175*l*.; and a "Virgin and Child," by Alonzo Cano, 210*l*.

The second portion of the gallery was sold on the 13th and 14th of May: on the first of these days eighty-two works by Velasquez, Murillo, Ribera, Alonzo Cano, Zurbaran, &c., realised about 6500*l*. The great feature of the day was Velasquez's "Adoration of the Shepherds," known as "The Manger;" this work was bought by its late possessor from Count d'Aguilar, among whose ancestors it had remained from the days of the painter. The contest for this fine picture lay between Mr. Walesby, of Waterloo Place, and Mr. Uwins, R.A. on behalf of the National Gallery; it was finally knocked down to the latter for 2050*l*. and we congratulate Mr. Uwins and the country on its acquisition. The other principal pictures were a portrait of "Elizabeth of Bourbon, wife of Philip IV. of Spain," by Velasquez, which sold for 300*l*.; "Jesus and the Disciples at Emmaus," Velasquez, 235*l*.; a beautiful example of Murillo, "The Magdalen," engraved by Collier in 1845, sold for 840*l*.; "St. Augustin at Hippo," another fine work by the same master, 680*l*.; "Ecce Homo," Murillo, 160*l*.; "The Saviour," Murillo, 250*l*.; a large picture by Alonzo Cano, "Balaam's Ass," 240*l*.; "The Virgin and Infant," by the same, 200*l*.; and "The Adoration of the Shepherds," by Camillo, 111*l*. Seventy fine pictures were sold on the following day for something like 4000*l*. a sum that places the majority of them at a very low estimate. The only works of much importance were two by Murillo; the one a noble portrait of his friend "Don Andreas of Andradá;" it sold for 1020*l*. to Mr. Graves, Mr. Walesby having bid up to 1000*l*. for it; the other a portrait of himself, a well-authenticated picture, sold for 420*l*.: it is said that Louis Philippe gave 1000*l*. for it. A "Head of Velasquez," by himself, realised 140*l*.; "Two of Philip IV.'s Dwarfs leading a Fine Hound," Velasquez, 190*l*.; a portrait of "Philip II. of Spain," by Titian, a richly-coloured picture, 210*l*. The pictures by Coello, Ribera, &c., were but little sought after, and fetched mere nominal sums.

The sale was finally concluded on the 20th and 21st of May; upwards of 190 pictures were sold in these days, realising about 6700*l*.; the entire collection produced upwards of 27,000*l*. a comparatively small sum, when we consider that last year M. Nieuwerkerke gave 23,440*l*. for Murillo's "Conception of the Virgin," out of the Soult collection. Few of the pictures, the majority of which are by Ribera and Zurbaran, were knocked down at prices exceeding 100*l*.; one by the latter artist, representing a presumed incident in the wars of



MUSIDORA.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
2 FT 11 1/4 IN. BY 8 FT 0 IN.

PRINTED BY J. JOHNSON.

the Moors and the Spaniards, was purchased by Mr. Labouchere for 160*l.*; a portrait of Don Alvaro, of Bazan, attributed to Caravaggio, was sold for 155*l.*; a beautiful example of the delicate pencil of Guido, "St. James," was bought by Mr. Nieuwenhuys for 710*l.*; a large picture by Ribera, the "Assumption of the Virgin," sold for 200*l.*; "St. Francis and the Virgin," by Prado, of Toledo, 130*l.*; a "Landscape," to which the name of Velasquez was appended in the catalogue, was, to the surprise of almost every one present, for its authenticity is fairly questionable, knocked down for 410*l.*; a small picture by Murillo, regarded as the picture of the day's sale, "St. Thomas of Villanueva giving Alms," was added to the collection of Mr. Thomas Baring, at 710*l.*; "San Rodrigo," a full-length figure by the same painter, in his second manner, was bought for the Museum of Dresden for 210*l.*; another from the same hand, "St. Felix of Cantalicus," fell to the bidding of Mr. Beauchere for 350*l.*; and "St. Catherine," also by Murillo, or attributed to him, was knocked down for 300*l.* This was the last picture of any note that marked the dispersion of the famous Orleans Spanish Gallery.

The sale of another collection of Spanish pictures, that formed by the late Mr. Frank Hall Standish, and therefore known as the "Standish Gallery," took place on the 27th and 28th of May. This collection was gathered together about twenty years, chiefly in Spain, where Mr. Standish was resident; after making some unsuccessful overtures to the British government, with the intent of bequeathing them to our National Gallery, and a valuable library of books to the British Museum, their owner left both to Louis Philippe; and hence the pictures, two hundred and forty-four in number, came under the hammer of Messrs. Christie and Manson: the estimation formed of the gallery, as a whole, by English collectors, may be learned from the fact, that 10,000 guineas was the amount it realised. The first picture that was knocked down for any considerable sum—one scarcely justified by the character of the work—was an "Italian Fête-Champêtre," ascribed to Watteau, but supposed by some to be by his pupil Lancret; it was sold for 735 guineas; "The Saviour Asleep on the Lap of Joseph," by Murillo, realised 399 guineas; "The Saviour Kneeling after Flagellation," Murillo, 205 guineas; "St. John the Evangelist," Murillo, 118 guineas; "The Angels appearing to the Shepherds," said to be an early Velasquez, 380 guineas. The most important work in the whole collection, and that which was most eagerly sought after, was a portrait by Velasquez, of the "Infante Don Balthazar;" it was bought at the price of 1600 guineas, and, as was reported, though we have not since been able to arrive at any confirmation of the *on dit*, for the National Gallery. "Three Saints supported on a Mantle spread over the Sea," by Murillo, was sold for 155 guineas; "a Portrait of Murillo," by himself, 330 guineas. Of a few English pictures contained in the "Standish gallery," four by David Roberts sustained the high character of our school; they were painted for Mr. Standish soon after the artist returned from his travels in the East. "The Temple of Edfo" sold for 360 guineas; "Interior of the Church of St. Helena, at Bethlehem," for 460 guineas; "The Mosque of Cordova," for 300 guineas; and the "High Altar of the Cathedral of Seville," for the same sum. The prices realised by the remaining works, if not a criterion of their real value, were so low as not to require specific allusion.

ART IN THE PROVINCES.

PLYMOUTH.—Some months since we announced the intention of William Cotton, Esq., of Highland House, Ivybridge, to present to the inhabitants of this populous town his fine collection of illustrated books and valuable old prints, which he had accumulated at a very considerable expense in the course of a series of years. The trustees of the Plymouth public library, having enlarged their building for the express purpose of providing suitable apart-

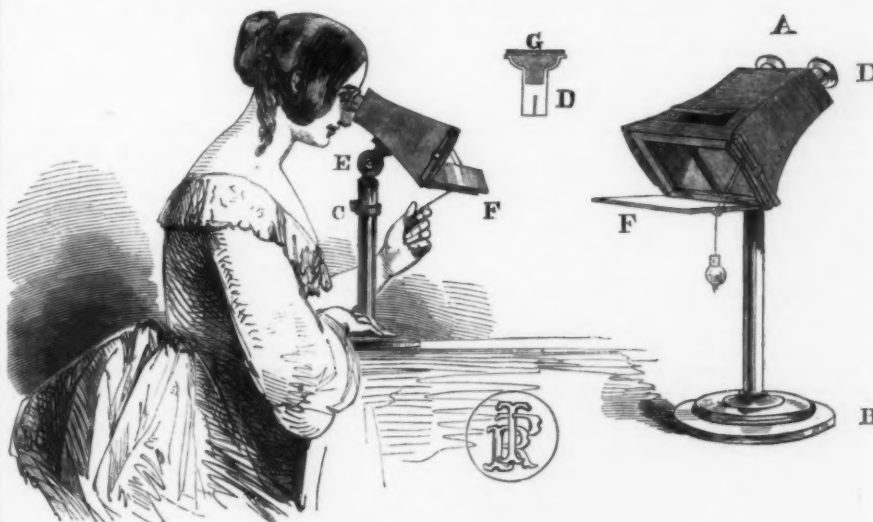
ments for the reception of the "Cottonian Library," it was removed to its destination, and opened to private view on the 1st of June. Our space will only allow of a brief allusion to the principal contents. The attention of the visitor on entering the room is first attracted to the three fine portraits of Sir Joshua Reynolds, his father, the Rev. Samuel Reynolds, master of the Plymouth Grammar School, and Miss Reynolds, the constant companion and friend of her gifted brother, all painted by the artist himself in his best style. On each side of the portraits is a fine engraving of "Regulus leaving Rome to return to Carthage, a Prisoner," after Benjamin West, P.R.A.; and that of the second, "Alexander Visiting the Tent of Darius," after the celebrated picture of Le Brun, the French artist. Nos. 6, 7, 8, 9, 10, and 11, are views of the interior, two sides, ends, and ceiling, of the celebrated Farnese Gallery, engraved in outline by Valpato, and carefully coloured in Rome, after the original, by Annibale Caracci. On the right-hand side of the wall, No. 62 and the six following pictures, are a unique set of Dorigny's engravings from the cartoons of Raffaele, coloured in distemper by Joseph Goupy, a miniature-painter in the reign of George II. The size is much reduced from that of the originals, but in every other respect they have been closely and correctly copied.

Occupying the entire of the other parts of the walls of the room, are drawings in crayons, sepia, &c, of great beauty and value, by Domenichino, Lionardo da Vinci, Serani, Rubens, Guercino, Goyen, Castiglione, Augustino and Annibale Caracci, Le Brun, Salimbeni, Naldini, Vandeyck, Luti, Gaulli, Padouanino, Trotti, Vanderneer, Poussin, Rembrandt, Cipriani, Solimene, Alberti, Quellinus, Passeri, Bourdon, V. Uden, Bolognese, Cavedone, Zuccarelli, Bloemart, Ligozzi, Claude, Brughel, and Thornhill. It will be seen that whilst the collection is peculiarly rich in specimens of those masters who flourished during the period expressed by the term *Cinque Cento*, it yet possesses many works by some of the first artists of a later period. The collection of engravings is peculiarly rich and extensive, comprising plates of nearly all the best pictures of the most celebrated masters that have been engraved, as well as an extensive collection of original etchings. Amongst the bronzes, are "Duke Lorenzo de' Medici," by Michael Angelo, "Two Centaurs," after the antique, "History and Eloquence," by Algardi, and "Sampson tearing open the Jaws of a Lion," by Benvenuto Cellini, which is stamped with the characteristics of that great artist's genius. The collection of missals and illuminated manuscripts is very valuable, and contains some of great beauty.

IMPROVED STEREOSCOPE.

THIS novel instrument, at once delightful and extraordinary, and which gives us representations of natural images with a truth perfectly startling, is yet capable of many obvious improvements, which it is no doubt destined to receive after the first ebullition of surprise at the discovery has abated. From originality as an optical toy, it may end in being a useful scientific adjunct to Art, and be always a pleasing addition to the attractions of a drawing-room. By its aid we may travel with rigid truthfulness over foreign cities, and again examine the cathedrals

and public buildings we have admired abroad, while comfortably seated by a winter's fire-side at home, and all this by gazing on the reflex they have themselves cast on the paper before us. A portable statue-gallery may also be obtained and enjoyed; or the resemblance of personal friends so truthfully rendered, that they seem about to speak. The only drawbacks to perfect deception has hitherto been an absence of colour, and one or two minor deficiencies, which have been combated by Mr. C. Clarke, the Resident Director of the New Royal Panopticon of Science and Art, in Leicester Square, and which improvements are exhibited in our engraving; they may be thus explained.



The inconvenience of holding the stereoscope (of Sir David Brewster's construction) in the hand, is remedied by the addition of a stand, as shown in fig. 1: A the stereoscope, B the stand, with a sliding-pillar and clip-screw, C to lower or elevate it, and by the joint at E, the instrument may be set at such an angle as to admit light on or through the slider or objects as may be required, thus enabling the spectator to have his hands at liberty, the better to change the object, and prevent the possibility of breaking those on glass by injudicious handling—a misfortune of frequent occurrence heretofore. If the stereoscope be furnished at bottom with a moving flap F, to reflect the light through the glass-landscape in lieu of the ground-glass, which passes the light direct, and in both cases only gives the object as depicted on the glass by the camera, then, by placing on the flap F a card, tinted with blue at top, with clouds, &c., and a warm sepia-

tint at bottom, a novel and pleasing effect of colour will be given to the scene, making the landscape appear more like nature. Interiors of public edifices would be seen to the greatest advantage, if a stone-coloured card were used. Persons having the extremes of short or long sight, find considerable difficulty in using this instrument, which is remedied by dropping into the eye-pieces D, a pair of glass cells, C containing concave or convex lenses. There is also due provision made for drawing closer the lenses which fit to each eye, or widening their distances at pleasure, by which all sights are suited, and that incertitude of commanding an union of the two photographs, hitherto felt by many who use the instrument, completely avoided.

We are glad to notice already these improvements in connexion with an establishment from which much of the kind may be expected, and which thus early gives promise of the future.

MINOR TOPICS OF THE MONTH.

MAROCCHETTI'S STATUE OF CŒUR DE LION.—In common with most of our contemporaries whose remarks on the subject we have seen, we must enter our strong protest against the intended disposal of this fine work of Art. The statue would undoubtedly be an ornament to any locality, and all praise is due to those gentlemen who are endeavouring to obtain it for our metropolis; but surely a foreign sculptor ought not to be permitted *alone* to commemorate an event which must be considered a truly national one; nor is the effigy of the valiant Crusader a fitting symbol of the great Peace Congress of 1851. Time, place, and circumstances cry out against so glaring an anachronism. None would be more pleased than we should be, to see the Baron's statue elevated in some suitable place; but do not let us add another to the many instances we meet with around us, of our false taste and erroneous judgment in Art matters. There ought surely to be some enduring record of the "Great Exhibition of the Works of All Nations in 1851": but it should be far closer than a statue can be (unless it were that of His Royal Highness Prince Albert) in association with the leading and lofty purpose of the undertaking. The object of Baron Marochetti will be, of a surety, effected: for at the head of his list of subscribers are the names of Her Majesty and the Prince Consort: this example will be, as it ought always to be, enough to secure the accomplishment of a purpose; it must be a good one, or it could not have their sanction. But we much question if these Royal Personages could not readily devise a more appropriate testimonial than this—which appears singularly wide apart from the object contemplated by the Exhibition, and accomplished by it. At all events, we hope the statue will not be erected in Hyde Park, where it would be a perpetual reminder of a "mistake."

PICTURES FOR THE HOUSES OF PARLIAMENT.—The subject selected by the Royal Commissioners for Mr. E. M. Ward, A.R.A., to paint as the companion to his picture of the "Execution of Montrose," now in the Royal Academy Exhibition, is the "Duke of Argyll Asleep before his Execution," a historical incident that has already been pictorially represented. It is a good subject, and we have little doubt of its having ample justice from the original and able pencil of Mr. Ward. We understand also that the Commissioners have given their final sanction and approval to the work he has recently completed.

ART-EXHIBITION IN EDINBURGH.—It is understood that arrangements are in progress for an exhibition of Art-Industry in Edinburgh, during the summer of 1854. We hope it may be so; Scotland will herself make a great show, and there is little doubt of her being essentially aided by England and Ireland, and also by several of the continental countries. We hope, however, the undertaking may be upon a comparatively limited scale; that the exhibition will trust for its success less to numerical strength than to refinement of character, and that consequently a careful selection will be made, so as to bring together only articles really worthy. It is now generally admitted that in the two great Exhibitions that have taken place in these countries, many things were exposed that could not by possibility have promoted any good object; it seemed as if the conductors thought all that was sent was worth having. This is a mistake. We are sure that an exhibition formed upon the principle of receiving *only* examples of excellence, could not fail to be successful, because in all respects instructive. Our prudent neighbours of the north may have learned from their predecessors not only what ought to be done, but what should be avoided.

THE GREAT EXHIBITION IN NEW YORK will probably not open until the 1st July—if so soon. Already heavy complaints have been lodged against its conductors, and these apparently upon good grounds. We have received several such—assuring us that the answers in all cases received, amount to this, that "the exhibition is

for the benefit of the promoters and not for the exhibitors, and that contributions are not wanted." In other words it is, as we always said it was, a private speculation for private gain, and can in no way be described or regarded as national. A correspondent of the *Times*, who signs himself "An Exhibitor," protests in very bitter terms against his having been induced to visit New York on the 28th April, to place his goods, and see the Exhibition opened on the 1st of May, as originally promised and advertised, and finding it about a month afterwards, in so incomplete a state that he thought it best to return to England. He adds of the exhibition: "In fact, the Americans are quite ashamed of it; you never hear the subject named, and it is looked upon as merely a stock-jobbing affair originated by a few speculators; and as regards the object for which it was ostensibly got up—'a National Exhibition'—it will be quite a failure!" This is no doubt taking too harsh a view of the matter, but it is quite certain that unless very great care be taken, the national character will suffer as the result of this exhibition. We repeat, however, what we have said so often—the American government is in no degree responsible for the issue.

Bronzed Zinc Statuary.—On the occasion of our visit to Berlin in 1850, we were much gratified by a visit to the Zinc Works of Herr M. Geiss, in whose establishment we saw zinc reproductions of many of the most estimable sculptures, antique and modern. The striking novelty in these works was their perfect resemblance to bronze, having been subjected to the process of electro-bronzing. It may not be generally known that Kiss's famous Amazon, which was exhibited in 1851, was an example of bronzed zinc. Electro-plating has with us acquired commercially a high degree of perfection, but in Prussia it has been applied to works of Art of the largest size with perfect success. At Charlottensburg we had an opportunity of inspecting an establishment, where even a statue of heroic size was then in the trough, which was, of course, a receptacle of dimensions so enormous as to astonish a visitor who had seen nothing beyond a vessel capable of containing ordinary objects of domestic utility. After casting, the zinc surface is prepared for the bronze, and, after removal from the trough, the surface has again to be worked down. These bronzes bear every shade of colour, from a bright copper colour, to a deep tone approaching black. The universal admiration of the great cast of the Amazon has induced Herr Geiss to open at 34, Sackville Street, Piccadilly, a gallery containing forty examples of zinc casts, consisting of well known statues from the antique, and a selection of much admired modern works. These productions are in appearance equal to the most carefully finished bronzes, and their cost in proportion so much less as to render them a substitute for the most ordinary kinds of sculptural ornament. The large statues are well adapted for galleries, or any of those supplementary spaces which abound in large houses; and for gardens they are much better suited than any other material which can be exposed to the changes of our climate, with the single exception of bronze itself. Marble is with us out of the question, and every other material is unworthy. Who, without being told, would recognise even the Ponte S. Trinità at Florence as of marble, and, but for an occasional cleaning, the statues in the Boboli Gardens would look much more weather-worn than they do; in short, delicate sculpture must in any part of Europe suffer by exposure. But although the examples of zinc casting exhibited by M. Geiss, in London, are limited to legitimate sculpture, we saw on the premises in Berlin every kind of zinc ornamental casting. Among the works now in Sackville Street, there is a small replica of the "Amazon," by Kiss, 3 feet 9 inches, and another of Baily's "Eve;" an antique "Ceres" from Cassel; the "Ganymede," 4 feet 1 inch, from Berlin; Thorwaldsen's "Hope," a Danaid from the Museum at Berlin; the well known "Boy and Goose," Paris—the Gansemännchen—the eccentric figure in the goose market at Nuremberg; Canova's "Hebe," a Danaid by Rauch, 2 feet 6 inches; a "Boy and Swan," by Kalide; the "Urania," from the Berlin Museum; the "Venus and

the Appellino," in the tribune at Florence; Humboldt's "Bacchus," from Berlin; Tieck's "Urania;" the "Boy extracting a Thorn from his Foot," from the Vatican; the "Euterpe," from Berlin, and some specimens of the application of zinc to the casting of cabinet sculpture, which are extremely sharp and clean in finish. Her Majesty and Prince Albert were amongst the earliest patrons of the invention. The cost of such works, which are really valuable essays in Art, is little compared to that of the numerous miserable examples of taste and execution—miscalled ornamentation—which present themselves within and about the residences of those from whose position better things might be expected.

SKETCHES BY SIR J. THORNHILL.—At the great meeting, held lately at the Mansion House, of the Friends of Education, a series of Sir James Thornhill's original sketches for the paintings in the dome of St. Paul's Cathedral was exhibited. Mr. Anderton, common councilman, to whom they belonged, has generously presented them to the City Library, where they are now appropriately placed.

MR. JOHN MARTIN has recently completed a large picture, which we had an opportunity of inspecting in the gallery of Mr. McLean, in the Haymarket. The work professes to be a representation of "The Last Judgment," a scene totally impossible for the imagination to conceive, and one altogether unfit for pictorial display, by its awful sublimity and the tremendous consequences it will entail upon the whole human race. Scripture, in its historical facts, offers noble themes to the artist, which are ever welcome to us, but even an archangel would fail in conveying an adequate idea of the general Resurrection; it is, therefore, no detractor from Mr. Martin's genius to say he has not done so. He has taken as the groundwork of his picture the Apocalyptic description of the event, combining with this his own feelings and thoughts. There is a grandeur in the composition that must strike the most casual observer, but there are also portions of it which, however well meant, seem to us to border on the ridiculous; we allude especially to the large group of the righteous, many of them portraits of individuals distinguished in history, dressed in the habiliments they wore when living, yet seated as risen from their graves. The architectural design of the "New Jerusalem" is in the artist's happiest style, and the right of the picture presents some fine grouping. A large print is in progress from the work.

THE ARCHITECTURAL MUSEUM.—The committee of this institution held a conversation at their apartments on the 22d of last June, after our sheets were in the hands of the printer; we must therefore postpone our notice of the proceedings till next month.

THE PAINTED HALL at Greenwich Hospital has, within the last few days, received an interesting addition in the picture, by Mr. J. J. Chalon, R.A., representing the Bellerophon off Plymouth, with Napoleon on board; the figure of the ex-Emperor may be discerned on deck, gazing on the mob of persons and crowd of boats which surround the vessel. The scene is very animated, and the picture well painted; it is a gift of the artist to the Hospital, and is a most appropriate and acceptable addition to the interesting series they already possess.

THE OCEAN MAIL TO INDIA AND AUSTRALIA.—This is the title given to a new diorama which has been opened at the Gallery of Illustration, in Regent Street. The series is the work of Mr. Thomas Grieve and Mr. W. Telbin, aided by assistants: and the pictures declare a marked progress in the application of dioramic effects to pictorial representation. The art is of the very highest character; it is judiciously supported, not surpassed, by artificial effect, and the compositions do not in anywise approach the solidity of oil painting, but remind the spectator by their lightness and spirit of masterly water-colour views. The spectator is presumed to make the voyage from England to India and Australia in one of the largest screw steam-vessels, and the ship is supposed either to sight, or touch at, every place of interest lying in the route. The first view is that of Plymouth

Sound; then comes the Eddystone; but the best picture at the outset is the "saloon of the steamer." There are but few figures, yet the light is admirably managed, so much so, that it would be worth while to light another group or two further from the eye, and so assist the perspective and the space. The Island of Madeira is passed, then Cape de Verde, Sierra Leone, and the Island of Ascension. In the last view a very successful representation is afforded of the rollers breaking on the shore by moonlight. We then sail on to St. Helena, and contemplate the now tenantless tomb of Napoleon; thence we proceed to Table Bay, False Bay, the Mauritius, the Maldiv Islands, Point de Galle, Pulo Penang, Singapore, Batavia, Port Philip, Sidney, Mount Victoria, the Ophir gold-diggings, the Australian Alps, a sheep station, &c., &c. These views are selected with taste and discernment, and executed with great artistic power, inasmuch that this diorama is equal in interest to those which have preceded it at the same gallery.

PICTURES BY TURNER.—Six pictures by this celebrated painter were sold on the 20th ult. at Messrs. Christie and Manson's, and realised altogether the sum of 4683*l.*:—"Venice—Evening; Going to a Ball," exhibited at the Royal Academy in 1846, sold for 546*l.* "Morning—Returning from the Ball," exhibited in 1846, 641*l.* "The Dawn of Christianity, and Flight into Egypt," exhibited at the Royal Academy in 1841, 746*l.* "Glaucus and Scylla," exhibited in 1841, 735*l.* "The Dogana—Church of St. Giorgio, &c.," painted for Sir Francis Chantrey, and exhibited at the Royal Academy in 1841, brought 1155*l.* "The Approach to Venice"—

"The path lies o'er the sea.

The moon is up, and yet it is not night—
Sunset divides the sky with her."—BYRON.

realised 800*l.*

THE PANOPTICON.—Since we last noticed this important addition to the novelties of London, we find that it has approached a completion very satisfactory to the eye. The exterior is novel and striking, but the interior possesses the same claim, added to a gorgeous eastern magnificence, which will not fail to gratify the public. The beauty of the general form of the vast domed hall, with its fanciful decorations, its gilded lamps, its prismatic colouring, and the elegant and novel oriental fountain in the centre is something entirely unique in London. The galleries are to be filled with manufacturers of all kinds at work, so that here the public may be practically acquainted with the manipulation of many processes, whose results they know and use, but of whose construction in the workman's hands they are ignorant. In the scientific part of the building the same practical knowledge will be brought to bear, and its results communicated to all students who may require it; already rooms are opened for the proper instruction in the daguerreotype and the other cognate Arts to which it has given rise, and a perfect series of rooms and apparatus provided for all who may avail themselves of the lessons here to be obtained at a moderate rate, with the assistance of such philosophic materials as cannot so readily be met elsewhere. Apparatus is provided for enlarging sun-portraits to the size of life, and with so many "appliances and means to boot" as this institution will have at command, we look forward confidently to a result of much practical good to the onward march of science. The building may open in the autumn, but the photographic portion is now entirely open and in good working order.

PHOTOGRAPHIC INSTITUTION.—We suppose we may now look forward to Photographic Exhibitions as one of the attractions of each London season. The result of the collection brought together at the rooms of the Society of Arts was so satisfactory, that we have immediately upon its heels a new exhibition in Bond Street. This collection is not nearly so numerous as the former; but it is in every point of excellence a considerable advance. We have here some beautiful views of the Venetian palaces; classic bits of old Rome; and a choice selection of views in other continental cities. Among the

most remarkable, are some views by M. Martens, particularly the Castle of Chillon, and a view of Lausanne. In these photographs we have minute details, airy distance, and a general effect, which is finer than anything we have previously seen. Mr. Delamotte, the proprietor of the institution, has some beautiful examples of the collodion process; not merely portraits and copies of statues, but charming landscapes; and the Sydenham Palace with its net-work of iron girders, and ranges of slender columns. Amongst other exhibitors, there are Mr. Owen of Bristol, who has some beautiful interiors; Mr. Buckle, of Peterborough, Mr. Roslyn, and many other well-known photographers. We hear that the Photographic Society contemplate an exhibition this season: we received a ticket for their Soirée on the 23rd of last month, too late for any notice in our present number, but we shall hope to say something about it in our next.

ENGRAVING AND LITHOGRAPHY BY LIGHT.—The elder Niepce was the inventor of a process to which he gave the name of "Heliography." It consisted in covering a metal plate with the bitumen of Judea. This, when exposed to light, underwent a remarkable change, and the parts exposed had a different degree of solubility from those in shadow. Taking advantage of this, some parts being dissolved off, leaving the plate bare, while others were covered, etchings were produced by attacking the metal with an acid. Lately, M. Niepce de St. Victor, the nephew of the early photographer, has taken up the subject with much success; and he is now producing etched plates by a modification of the above process, from which impressions of a fine character have been taken. In addition to this, lithographic stones are prepared in a similar manner, and the impressions having been made by sunlight, they undergo some subsequent preparation, not yet divulged, and printed from in the ordinary way. These lithographs are peculiar in their character, but exceedingly beautiful. Mr. Fox Talbot has also published a process, by which he proposes to etch steel plates after a photographic picture has been obtained. His process consists in mixing some bichromate of potash with a solution of isinglass, spreading a uniform film of this on a steel plate and drying it. Any object, as leaves, a print, or a piece of lace, is placed on this, and being pressed close with a plate of glass, exposed to sunshine. The bichromate of potash being decomposed by light, its chromic acid combines with the isinglass, and renders it less soluble than the parts protected from the solar rays. A picture being thus obtained is placed in water, and the soluble gelatine removed. The plate is then etched by the application of the bichloride of platinum: we have not seen any of the impressions obtained. Mr. Talbot says they are very fine.

PHOTOGRAPHY is making rapid strides in its useful applications. Pictures are now being obtained directly upon lithographic stones which, when properly prepared, can be printed from, as if they were the usual lithographic drawings. The collodion films upon which pictures have been obtained can also be transferred to wood, and these blocks then submitted to the engraver. The last number of the "Microscopic Journal" has an illustrated plate, executed by the Photographic process, which, as one of the earliest attempts of this kind on an extended scale, is eminently successful. The details of the microscopic objects are given with extreme minuteness and beauty, at the same time as the utmost degree of truth is obtained in the representation.—Mr. Stewart, of Edinburgh, has, by the collodion process, reached such an exquisite degree of sensibility as to be enabled to obtain views of the restless ocean with so much exactness, that when the pictures are viewed in the lenticular stereoscope the waves appear as if they had been fixed by the hand of magic, ere yet the billow could fall in obedience to the law of gravitation. Messrs. Ross and Thomson's beautiful views of the abbeys of Scotland are commanding much attention from their extreme truth and beauty. These gentlemen have just published "A few Plain Answers to Common Questions regarding Photography," which should be read by every amateur.

REVIEWS.

THE WORKS OF WILLIAM SHAKESPEARE.
Edited by J. O. HALLIWELL, Esq., F.R.S.,
&c. With Illustrations by F. W. FAIRHOLT,
F.S.A. Published for Subscribers only.

The catalogue of editions of Shakespeare, of books devoted to the elucidation of his works, and of those called forth by the opinions of commentators, shows most forcibly the living power possessed by the extraordinary genius of the man whom all nations are beginning to appreciate and honour equally with the men of his own land. The interest in him and his works would seem to increase with age, in an inverse ratio to that of other men, and well did his friend Jonson prophesy that he was "not for an age, but for all time," the laudation of friendship in this instance becoming a simple matter of fact. From the Restoration downwards, his works have received the utmost attention of the best minds of his country, who have been employed in the closet or on the stage in the elucidation of his thoughts; men of all kinds have here found a noble field of labour. Edition after edition of his works, of all shapes, sizes, and price, have been unsparingly brought forth by the press; yet still others are demanded, and the labours of commentators continue with unabated zeal. Can there be a nobler proof of the enduring power of his genius, than this voluntary homage of all men at his shrine? The very abundance of talent brought to bear on his works now renders it a necessity to condense the thoughts of the many who have devoted their lives to their elucidation, and to give us an epitome of their labours, and that of the literature of the period when Shakespeare lived, and which gave the tone to his own mind. This heavy responsibility Mr. Halliwell has taken upon himself—"the labour we delight in physics pain"—and we find in this his first volume (an enormous folio of 600 pages) abundant proof of an amount of literary labour, from which less enthusiastic men would shrink, accompanied, as it must in some instances be, by the dryness of the most rigid scrupulousness of research. All this labour, too, for 150 subscribers only, and the twenty large folio volumes of which it will consist cannot, in the nature of things, repay the expenditure, to say nothing of the time or talents of the editor. This first volume comprises a Life of Shakespeare, and the play of "The Tempest," and, in looking over the enormous mass of documentary evidence brought together by Mr. Halliwell from all quarters to elucidate the poet's career, we cannot help feeling the deep value of such patient industry in a field where so little was declared to exist. The impression left upon the mind is singularly satisfactory; it shows the poet not as a mere dreamy enthusiast, but as a prudent man of the world, combining the highest poetry with the proper thrift, dealing with his fellow townsmen for wood and stone, accumulating wealth gradually and surely, but preserving his good heart intact to the last; for Mr. Halliwell has recently discovered among the Stratford Papers a note in the diary of his townsman, Thomas Greene, narrating that the poet in conversation with him had declared "that he was not able to bear" the enclosing of Welcombe common lands, and thus deprive the poor of their advantages. The fac-simile of this entry, given by Mr. Halliwell, will prove to the uninitiated the tedious and troublesome character of the researches of that gentleman. We cannot conceive a more painstaking yet wearying task than that of wading through such documents, on the bare chance of finding a fact worth knowing. Mr. Halliwell has, however, personally inspected every paper connected in any way with the poet, and he has given fac-similes of them all in the course of his work. In this, and in the antiquarian engravings which elucidate the plays, he has been assisted by Mr. Fairholt, who has also produced a series of views of Stratford and the neighbourhood, of great interest. The frontispiece to the volume is also by Mr. Fairholt, and is the largest and most truthful representation of the poet's monument at Stratford that has yet been engraved, exhibiting its peculiarities with rigid exactitude; indeed, this last qualification is the governing principle of the entire work, literary and artistic. The great amount of documentary and contemporary evidence brought together by the editor aims successfully at this alone; and such engravings as are given are in the nature of pictorial notes to the plays, and are as much in the way of commentary as the literary part of the work. The entire absence of pretension, of squabbling with other critics, and the earnest desire only to illustrate and elucidate the poet, marks Mr. Halliwell's labours as worthy of respect; while the pages he devotes to an explanation of the guiding rules he has taken in the formation of

the text show an amount of reading, and a clear deduction from thence of the Shaksperian language, which, if properly understood, will clear away for ever that conjectural style of tampering with the poet's words unfortunately too prevalent. Without any attempt at pleading, it shows completely at a glance, and by well-established rules, founded on an extensive acquaintance with the language and literature of the Shaksperian period, the utter absurdity of the much-vaunted emendations produced by more modern tamperers with the text; and this we think the most valuable portion of Mr. Halliwell's labours, which ought not to be restricted to this rare and expensive volume, but reproduced in an accessible form, to save us the absurdities of future "discoverers" and "correctors." This important field for study, here first commenced, will save us future volumes of forced "emendations," by proving the text only requires proper comprehension, and not improper alteration, to suit modern ears. Mr. Halliwell's great strength lies in the strict manner in which he adheres to fact alone; he advances no opinions unbacked by authority; his book is a vast mass of facts, and Mr. Fairholt's illustrations are regarded in the same light. They abound in curiosity and interest, which must increase with years; and, when the twenty volumes are complete, they will form a body of Shaksperian literature and illustration of an unique kind. The paper and print of the volume is excellent, and, as a library edition, this important one is not likely to be rivalled.

ALBUM SEINER MAJESTÄT DES KÖNIGS LUDWIG I. VON BAYERN. Published by PILOTY & LÖHLE, Munich; HERING & REMINGTON, London.

Two more parts of prints, from the album presented by the artists of Germany to the late King of Bavaria, have reached us; their contents vary in merit as in character, yet is there little without some interest. The first of the two opens with two small gems of engravings, a "Landscape" and an "Interior, engraved respectively by Riegel and Fleischmann, after pictures by Hueber of Munich. The next is a chromo-lithographic print by Wölffle, representing a "Youth on an Alpine height," after F. Bischoff, of Munich. A "Child at a Cottage Door looking toward the Sea-coast," lithographed by Geyer, after Lichtenheldt, of Munich, is a pleasing composition in the style of the old Dutch masters. "The Descent from the Cross," engraved in copper by Mayr, from a crayon-drawing by Peschel, of Dresden, is a fine composition, replete with the feeling of the modern German school. A "Swiss Alpine Torrent," admirably lithographed by Steffan, of Munich, from a picture in oil by himself, is rendered very impressive by the stormy aspect which the artist has given to it; the trees and the "boiling waters" are depicted with much natural truth. "Rome in 1847," drawn and lithographed by C. Lindemann Frommel, of Munich, is doubtless a faithful representation of the "Eternal City," as seen from a distance, but the composition lacks the poetry of Art, which we can never disconnect from all that appertains to Rome.

The second of the parts before us, commences with the "Madonna and Child," drawn and lithographed by E. Correns. The composition of this subject is very graceful; the figures are placed beneath a fine palm-tree in an open landscape, on which the evening sun sets tranquilly: it is altogether a charming picture. "The Orphans," a mezzotinto-plate by Schultheis, after G. Flügel, is pleasing in character, but the figures of the children are stiffly drawn; grace is not incompatible with timidity,—the feeling with which the artist evidently meant to endow them. Eberhardt's "Victory of De Ruyter over the Combined Fleets of England and France, 1673," is a vigorous composition, full of incident most effectively treated. The engraving by Preisel, after Lanchert, of Berlin, of a "Young Girl with a Butterfly," is a failure, for which we presume the artist must be called to account; the drawing of the arms and the hands is faulty and inelegant. A well-executed piece of lithography is the print by Wölffle, after a drawing by Horschelt, representing a "Stag Hunt among Mountains," but the German artist is far distanced by our Landseer in a subject of this kind; and Weiss, in the last plate of the series, an "English Brig in a Storm," lithographed by Wölffle, might learn something by studying the works of Stanfield or Copley Fielding. It is quite evident he has never seen much of ships or tempestuous ocean, or he would not have represented them so unfaithfully.

THE COIN-COLLECTOR'S MANUAL. By H. NOEL HUMPHREYS. Published by H. BOHN, London. Mr. Bohn's cheap and excellent series of volumes,

comprising as they do so varied a collection of standard works of reference, are among the marvels of cheap literature; they form a large library in themselves, and a library which contains books of sound scholarship and general use,—a perfect encyclopedia of literature: all persons may find among them something to instruct or amuse. The Coin-collectors, although a restricted body, have now in the two volumes of Mr. Humphreys's work, a book for their own peculiar study, and one which will be very useful to the tyro, inasmuch as it is free from the technicalities and minutiae which too frequently beset the subject, the author's aim being to embody information sufficiently copious and accurate without it. Now, such a work in the present day is much wanted, and however much the advanced numismatist may be beyond the kind of information here to be met with, the young student will gladly avail himself of the introductory knowledge obtained from very many and varied resources by the compiler. Considering that the coinage of all ages and countries has been treated of by Mr. Humphreys, it is a great merit to have condensed such information so agreeably; while the abundant indexes he gives are peculiarly valuable. A very good series of engravings, on steel and wood, render his remarks more lucid.

ON THE CONNECTION BETWEEN THE ARTS OF DESIGN AND THE ARTS OF PRODUCTION. By CARDINAL WISEMAN. Published by S. RICHARDSON & SON, London.

In our "Provincial" notes last month we briefly alluded to an address recently delivered at Manchester, by Cardinal Wiseman, on the subject of the Arts of Design; we have now the speech of his Eminence in a goodly pamphlet of some seventy pages, which are worthy of attentive perusal. The Cardinal in his remarks exhibits an intimate acquaintance with the principles that ought to guide the ornamentist, as well as with the works of the best artists of the mediæval ages. He enters at no inconsiderable length on the subjects of metal-work, sculpture, pottery in its various branches, mural decorations, textile fabrics, and illustrates them by references, chiefly, to what the ecclesiastical edifices and palaces of the continent are in themselves, and still contain. It is quite natural that the author should speak enthusiastically of what the church of his faith has accomplished in these matters, and we are quite ready to echo back his sentiments; for Art, in every way, owes its most glorious triumphs to the Church of Rome: but the Cardinal does not allude to an unquestionable fact in the spirit of sectarianism; his observations are broad and liberal, while they are clothed in language at once eloquent and convincing, which must have afforded his hearers much pleasure to listen to, as it has ourselves to peruse.

EGYPT, NUBIA, PALESTINE, AND SYRIA: PHOTOGRAPHIC PICTURES COLLECTED DURING THE YEARS 1849, 1850, AND 1851. By MAXIME DU CAMP. Published by E. GAMBERT, & Co., London.

The title indicates in some degree the nature of this work, which was originally published in Paris, and was incidentally alluded to by us some months since in an article on Photographic publications. The entire volume contains upwards of a hundred plates, gleaned from the finest antiquities of the most interesting countries on the earth. It is impossible to look upon these noble remains, thus delineated by an art that brings out every feature of each object with microscopic accuracy, without feelings of wonder at what the hand of man accomplished in far-distant ages, nor without a thought of the change which every revolution of time has worked, and is still working, in the aspect of the world. The columns of Thebes and the walls of Egyptian temples are but fragments of history left standing for the instruction of successive generations; they are not to be regarded as mere national curiosities. It is only when looked upon in the former light that such publications as this are really useful; little of artistic beauty to the eye of the present generation can be discovered in such representations; but they are subjects of the deepest study to the thoughtful.

VIEW OF CHESTER. Drawn on Stone by ALFRED SUMNER. Published by T. CATHERALL, Chester.

We well remember about five-and-twenty years ago, the extreme paucity of local views to be obtained by the traveller who might wish to carry home with him a memorial of some old city, cathedral, or castle, which struck him by its beauty, or awakened his interest by its historic associations. There was scarcely such a thing to be had; and if

by some singular chance it was found, it proved scarcely worth the labour of the search, so rudely and badly was it executed. We owe in a great degree to the Art of lithography that this want has been nullified; and to the talents of the artists who practise it, the success which has attended the publication of local views now so general, and which must have created a profitable trade in many a quiet country town. Of all the famous old cities of England, there is, however, no one which presents more objects of interest than Chester does; and the view here given is singularly faithful and pleasing. It is taken from the high land on the opposite bank of the Dee; and the eye wanders over the Roodsee,—the green level plain where the ancient monks performed the famous "Chester Mysteries" in the olden time, and where now thousands assemble annually to see horse-racing; and beyond we have the range of buildings comprising the entire city, from the Castle on one side, to the Water-tower on the other; the cathedral, churches, and public buildings, occupying the middle space in picturesque groups. The same spirited publisher has also a series of excellent prints of the ancient and curious houses in the city; while the beauties of Wales, and the wonders of the Britannia and Menai bridges are also worthily illustrated. Indeed, we have seldom seen better or more artistic productions from any provincial city than those of Mr. Catherall.

THE ANCIENT CROSSES OF IRELAND. Drawn and Lithographed by H. O'NEILL. Published by ACKERMANN, London.

We have always found pleasure in advocating the claims of the sister country on the tourist; and we know that in enforcing them we have but spoken the truth—witness the increased knowledge of the beauties of Killarney, of the wonders of the Giant's Causeway, and the general better acquaintance the English have with Ireland. The antiquities of the country merit an equal amount of attention from those students in Archaeology who care for the Celtic mediæval branches of their peculiar researches. The number of early relics possessed by the Royal Irish Academy, and by other institutions in Dublin, as well as by private collectors, are of exceeding beauty, rarity, and interest, but in some classes of mediæval antiquities the country is unrivalled, and the magnificent stone crosses scattered through the land are among the number. We are glad to find they are about to be carefully delineated and published by Mr. O'Neill, and this first part contains some exquisite examples, drawn to measurement, and exhibiting the rich and varied details of these elaborate and beautiful antiques. The work is well executed, and, though peculiarly deserving of Irish support, is equally deserving the attention of Antiquaries of all nations.

THE TOWER OF THE CHURCH OF ST. JAMES, LOUTH, LINCOLNSHIRE;—ELEVATION OF WEST SIDE AND VERTICAL SECTION, LOOKING EAST.—Sketched by J. MAUGHAN and J. FOWLER, Architects, Louth. Lithographed by J. FOWLER. Published by the Authors.

This drawing of one of the most interesting examples of the "perpendicular" arrangement of the tower and spire, is worthy of particular examination, now that our church architects have devoted somewhat exclusive attention to the style of the early English and decorated periods. Indeed, for symmetrical grouping and beauty of detail, this well known example has seldom been equalled. Excepting that a small plan at the corner of the sheet would have been desirable, to explain the arrangement of the lower arches (through which the section is taken), we need say nothing more than the plate is a well-timed and useful contribution to our knowledge of mediæval architecture. The ink lithography is nicely outlined, and the print has, therefore, a trustworthy character on the face of it, not always recognised in the productions even of architect-draftsmen.

"YOUR LITTLE CHILD IS YOUR ONLY TRUE DEMOCRAT." Engraved by D. J. POUND from the picture by J. FRANKLIN. Published by CLARKE, BEETON, & Co., London.

This print is one of the many pictorial representations to which Mrs. Beecher Stowe's popular tale has given rise; the title of the engraving is sufficient to indicate its subject when drawn from a volume now so universally read. Mr. Franklin has made a striking group of "Uncle Tom" and his little protégée, whom he has placed before a picturesque background of architectural composition. The work is neatly engraved in the mixed style, and is of a class that will meet with many admirers.